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MUSICAL COURIER

Whole No. 3086 NEW YORK, FEBRUARY 20, 1944 Vol. CXXIX—No. 4

Vast Growth in Music Seen by Managers

Prospects for New Era after War Foretell Great Expansion of Art

While "Win the War in '44" is perhaps the chief slogan, problems expected to arise in the period of post-war readjustment loom large in the program of New York concert executives.

Music, its function and its potentialities have increasingly come to the fore in the war drive. Its morale influence and the working out of that influence have won wide recognition. Latest reports, especially from the overseas front, have brought added evidence that music is wanted more than ever not only by soldiers but also by civilians.

It is to be expected that those who direct the musical affairs and activities of artists are keeping abreast of developments. Since it is their practice to march just a bit ahead of the procession, they already are at work planning the expansion of their work following the peace.

Managers of artists are practically unanimous in their opinion that conditions after the war will be directly opposite to those prevailing previously insofar as American artists are concerned. Importation here will be the exception; exportation of our artists to other countries will be the rule. And when peace comes, our managers will be ready to supply the European and Latin American markets with American musicians.

Artists, according to Arthur Judson, President of Columbia Concerts, Inc., who have been travelling around the States will be sent to Europe and this will open possibilities in this country. Mr. Judson feels that these new openings here should be offered first to those artists who are now in service.

He adds: "During the war the whole concert field has been enlarged remarkably. Through various activities people have become more concert conscious than they were before, and the demand for concerts is larger than ever. This will grow, and increasing opportunities be offered to those who return from the service to their peace-time professions."

Latin America is an increasingly rich field. And as soon as "the old continent," as he styles the European market, is open again for concert activities, his organization plans to send young artists abroad.

South America Booming

The war has brought an important gain to the United States artistically, André Mertens points out. Director of the South American and Mexican Division of Columbia Concerts, Inc., Mr. Mertens is confident that "artists from this hemisphere can brilliantly meet comparison with Europe's best." Their success in Latin-America "once and for all establishes this as a fact," he states.

"War conditions," he continues, "gave the United States opportunity

(Continued on page 4)

Grace Moore Invited to Form Company to Sing in Italy

Reversing the usual procedure in prewar days, American artists are planning to organize a company for the presentation of opera in those parts of Italy regained by the Allies during the present war. Grace Moore, Metropolitan Opera soprano, has announced that she plans to provide performances in the near future for our soldiers as well as Italian residents. The soprano stated that she had been invited by the Allied Military Government to form a company of American operatic artists who expect to appear soon in the San Carlo Opera House in Naples. Miss Moore revealed that troops are already voting on their operatic preferences, both as to scores and artists, and a company and repertoire will be based on their ballots. The USO, which has sent artists to camps both here and abroad, is expected to arrange and manage the company.

The San Carlo Opera House, only slightly damaged in the battle for Naples, was repaired and has been reopened. A recent typhus epidemic, however, necessitated its being closed by AMG.

Cleveland Engages Golschmann

CLEVELAND. — Vladimir Golschmann will conduct a ten weeks' guest series with the Cleveland Orchestra next season, the St. Louis Orchestra giving him a leave of absence during that period. Leinsdorf remains the regular conductor, his post being held open. Golschmann has renewed his St. Louis contract.

Philadelphia Orchestra for Worcester Festival

PHILADELPHIA. — Harl MacDonald, manager, has announced that the Philadelphia Orchestra, with Eugene Ormandy conducting, will appear at the Worcester (Mass.) Festival this season, the first time in the orchestra's history. They will be heard during the entire week beginning Oct. 9. The festival was suspended last season.

Levin Leaves Philadelphia Opera Company

PHILADELPHIA.—Sylvan Levin has resigned as artistic director of the Philadelphia Opera Company over reported differences with David Hocker, manager. Mr. Levin left the ensemble, now on tour, during its Chicago engagement.

RODZINSKI TO VISIT SOUTH AMERICA; ORMANDY FOR OWI TOUR IN AUSTRALIA

Two noted American conductors will shortly leave the United States to appear as good-will emissaries in other countries. Artur Rodzinski, following his last appearance of the season on April 16 as musical director of the New York Philharmonic-Symphony Society, will go to South America for his first visit. Eugene Ormandy, conductor of the Philadelphia Orchestra, has been named the first official "lend-lease musical artist" by the Office of War Information, and will go to Australia to conduct. Mr. Ormandy recently took a leave from his post to conduct the Feb. 14 and 17 concerts of the Havana Orquesta Filarmonica on special invitation of Massimo Freccia, conductor, and the orchestra's Board of Directors.

Between April 24 and June 20, Dr. Rodzinski will conduct six concerts in Buenos Aires and six others divided between Rio De Janeiro, Sao Paulo and possibly Montevideo. Because of lack of time, he has had to refuse invitations to appear in Mexico. Silvio Piergili, general director of the Teatro Municipal in Rio, in collaboration with Ernesto de Quesada, who came to New York to arrange the contract, will manage Dr. Rodzinski's tour.

Mr. Ormandy will not leave for Australia until after the Ann Arbor Festival in May. He will be flown in U. S. Army planes as an accredited OWI representative, according to Macklin Marrow, music director of the overseas branch. His ten-week tour will be under the auspices of the Australian Broadcasting Commission, which extended the invitation, and he will conduct at least 16 concerts, including public performances, broadcasts and special events for Allied troops.

Seek Toscanini As Italy's "President"

A movement to induce Arturo Toscanini to accept the Presidency of an Italian republic was reported in a dispatch from Berne, Switzerland, to the Stockholm newspaper, Aftontidningen, on Feb. 9. According to this dispatch, reported to the Office of War Information, "influential circles" in northern Italy were working to obtain the choice of Toscanini, a steadfast anti-Fascist resident in the United States for a half-dozen years, to fill this post if a republic were constituted. Such a move would have a precedent in the choice of the late Ignace Paderewski as Premier of Poland after the last war.

Strauss Reported in Switzerland

Richard Strauss has taken up residence in Switzerland, with his wife, according to recent reports from Europe. The composer's son, Franz, and his daughter-in-law also became Swiss residents some time ago. The eightieth birthday of Richard Strauss occurs next June 11.

Kindler Decorated by Holland and Bruckner Society

WASHINGTON, D. C.—Dr. Hans Kindler, conductor of the National Symphony, received dual honors at a benefit for the orchestra's sustaining fund drive. A native of Holland, and an American citizen since 1921, he was awarded the Officer's Degree of the Order of Orange Nassau, by Queen Wilhelmina, the Dutch Ambassador making the award. Supreme Court Justice Owen J. Roberts, on behalf of the Bruckner Society, then presented Dr. Kindler with its medal of honor.

American Academy of Arts to Honor Robeson

Paul Robeson, baritone, in May will receive the medal of the American Academy of Arts and Letters for good diction on the stage. Mr. Robeson is appearing in the title role of the Theatre Guild production of Othello in New York.

CHILDREN ENJOY DETROIT SYMPHONY

concert. Karl Krueger, conductor of the orchestra, finds many requests for autographs after a young people's program.
(Story on page 20.)
(Photo by Detroit Free Press.)

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Sixty-Fifth Year
February 20, 1944

Managers Chart Music's Place in Post-War World

Plans for Great Extension of Tours Include Europe and Latin America

ARTHUR JUDSON,

President, Columbia Concerts, Inc. (Photo by Greystone-Stoller Corp.)

(Continued from page 3)

to supply opera and concert protagonists to our neighbor republics and through the fine impression created by them, we can maintain this advantage."

Horace J. Parmelee, speaking with Mr. Mertens as heads of the Haensel & Jones Division of Columbia Concerts, Inc., finds indications of a banner year in the fact that bookings are already increased over the current season, which was itself the best in many years. They feel that the increased audiences, resulting from the war, will not only continue but grow both here and in the world markets as soon as peace is restored.

The Community and Concert Cooperative Services, Inc., report for the season just past that music is "holding the fort all along the line." Ward French, General Manager of Community Concert Service, has stated that music has become an integral part of our national life and that the organized audience plan has played a vital part in making this a recognized fact, "Music is no longer a luxury, available only to those in large metropolitan centers," said Mr. French. "Organized audiences all over the country have made it possible for people to hear great music performed by great artists in smaller cities as well as larger cities."

Demand for American Artists in Mexico

George Dalrymple, who has specialized in "below the border" activities, especially of American artists, reports that among our Mexican neighbors he has found a greater demand for American artists and musicians. He believes this may be due to the number of our citizens resident there.

American citizens and soldiers are bearers of a doctrine which undoubtedly will have an important influence on musical culture in other lands. Mr. Dalrymple reports, as is the case in numerous other countries, that opera has been the principal attraction in Mexico.

Paul Schiff, as managing director of Inter-American Arts, Inc., is developing an international program. Formerly director of the Organisation Artistique Internationale in Paris, Mr. Schiff is in touch with both the European and Latin-American scene and forecasts increased activity in both fields.

Also alert to the international potentialities is George Kugel, who started his association with artists some years ago in Vienna when he inherited a list of notables from his father. Despite the war, he has kept in touch with associates abroad and plans, as soon as hostilities cease, to arrange tours of young Americans "on the old continent."

Changes in Bookings

That activity is not confined to any particular locality is indicated by Dolores Hayward, who notes two changes: first that bookings are far ahead of last year, and secondly that there is a greater demand for groups of artists rather than individuals. Miss Hayward finds that both singers and dancers are in demand, but in operas, operettas shows and ballet groups. She feels this may be due to the restlessness created by the war. But no matter what the cause, she states the demand is not limited to key cities but permeates the entire country.

Operatic Demand Growing

Michael De Pace sees an increased demand for opera, styling it the outstanding news of the recent season. He points out that sold-out houses have been the rule at the Metropolitan, while outside of New York many new companies have sprung up and are doing very good business.

He adds: "This is proof that opera has attracted new audiences, particularly the younger generation. I anticipate an even greater season as opera audiences continue to grow, for more cities then will get their first taste of opera and cities already drawing large attendance will increase the number of performances."

Mr. De Pace also has an eye on the post-war possibilities, stating he looks forward to taking our American singers abroad while at the same time bringing artists here from Europe.

Added confirmation of the increase in interest in opera comes from J. H. Meyer, former journalist and critic who has completed his first year as manager. Mr. Meyer believes that many signs point to a real boom in the opera field and sees splendid opportunities for young American singers who are willing to study hard in order to acquire a more extensive repertoire. He points out that to the young operatic artist after the war will be opened the rich possibilities which a liberated Europe will offer.

Vera Bull Hill stresses the possibilities for young artists and calls them the most satisfying part of her experience.

Report comes from Annie Friedberg to the effect that because bookings have begun earlier this year than ever before an excellent outlook for 1944-45 is indicated. Next season's schedule, she finds, is more crowded especially in the matter of the Budapest Quartet, this confirming other reports that ensembles are more in demand.

S. Hurok has found that audiences outside of New York are loyal to their old favorites, although interested also in the new artists he has added to his list.

Tells of New Audiences

Albert Morini, who was visiting local managers as this survey was prepared, reports that new audiences are growing up composed of defense workers as well as men and women in service. This is due, Mr. Morini says, partly to the practice of lunch-time and "swing-shift" periods being devoted to programs by noted artists. Service men and women, too, are now learning to regard music as a necessity rather than a luxury, and this attitude will be reflected in a great gain in patronage of such events.

Appointment the early part of the season of William A. Taylor as vice-president of Josephine Vila, Inc., a firm

(Please turn to page 40)

OWING to unforeseen political developments in South America within recent weeks, which have delayed the signing of contracts for the coming season, the Inter-American Music Issue of the Musical Courier, scheduled for publication on March 20, has been postponed to April 20. This decision was regretfully taken at the advice of South American booking executives, who foresee a later opening than usual of the opera and concert seasons in some centers of Latin America.

ALFRED H. MORTON,

President, National Concert and Artists Corporation. (Photo by Westbauer.)

Morton Sees Important Strides in Television

By ALFRED H. MORTON

The Musical Courier, in its Jan. 20 issue, raised the curtain on television and gave its readers a brief glimpse of things to come. Naturally, those of us in the world of music are wondering what its place will be in television.

Music will play a dominant and vital role in sight and sound broadcasting. Music will be woven into the very fabric of this new medium of entertainment, culture and education.

Pre-War Experiments in Television

Much experimenting with music was done by the telecasters in the swaddling clothes days of television prior to our entry into the war. These developments, while perforce curtailed because of the war, have been continued. There are signs now of an active renascence which should lead to a rapid fulfillment of the promise inherent in television as soon as the curtain drops on World War II and the convulsions affecting the world begin to subside. Many of the organizations which have contributed to the development of radio broadcasting are vitally interested in television and are making great strides in its technical advance as well as in the technique of producing television programs. Among these are RCA, General Electric, Philco, Westinghouse, DuMont, Farnsworth and Paramount. A Television Broadcasters Association was organized in Chicago last week in order

(Please turn to page 16)

← VIEWING FIRE DANCE, an impression of a Navajo Indian ceremonial painted by William R. Leigh and exhibited in a show of this artist's work at the Grand Central Art Galleries, New York, are left, Lawrence Tibbett, baritone of the Metropolitan, concert stage and radio, and his manager, Colston Leigh, son of the artist. (Photo by Tommy Weber.)

Tunes in Service

By Russell Kerr

LUCREZIA BORI DECORATES COL. BERNARD LENTZ,

Commanding Officer of Ft. Slocum, New York, who offered as slogan in the Metropolitan Opera $300,000 fund drive, "The merit of an action is in finishing it to the end." Helen Jepson, Metropolitan soprano, who is chairman of the Opera Guild Committee in Teaneck, N. J., looks on. The drive on Feb. 12 passed the $200,000 mark, according to George A. Sloan, President of the Opera Association.

DR. JOHN WARREN ERB REHEARSING SERVICE MEN

stationed at New York University and girl students playing with the Symphonic Society of the School of Education. (Photo by Edward Ozern.)

Everyone knows that music is playing an important role in the war theatres. In the form of service bands it sends the troops into action and inspires them for a long march. Patriotic songs and ditties of not too serious sort that every soldier loves, sung lustily, are an aid on many a weary assignment.

The entertainers who are visting the fronts in larger numbers under USO auspices, including some top-line musicians, are contributing their important share. But also on the battle ground itself, the Special Services divisions of the United States Army are cooperating in manifold ways to make musical activity count in the greatest possible way in the drive for freedom.

The service men and women are being encouraged so far as is possible to make music for themselves. The Special Services are sending out Hit Kits containing the leading popular songs of the moment, with simple musical instruments such as tonettes, ocarinas, and instruction for their playing. They are encouraging the soldier to sing. The role that new musical "shorts", (shown in service theatres from the tropics to Iceland) will play is also highly significant.

As the United Nations take over more and more territory formerly commanded by the enemy, along with our military governments go our Special Service men, utilizing musical setups that already exist in the lands which are finding the new Yank arrivals pleasant and generous visitors. Such, for example, is Italy's immemorial art, the opera.

The Yank Goes Lyric

"Tyranny or Democracy, good time or bad time, always in Italy there was music and where there was music there was opera, . . ." writes T/5 Jack J. Zurofsky, on Special Service duty with the American armed forces "somewhere in North Africa."

"In the Italian and Sicilian theatres, musty with the operatic tradition of centuries, tragic Pagliacci still clowns his life away and Don Jose still stabs Carmen on cue.

"Yet a change has come to these opera houses. Other eyes beside Italian orbs watch enthralled as Rigoletto plays his fatal last jest and other ears listen to the Anvil Chorus in Trovatore. A new lover, the American soldier, has come to worship the muse in opera's ancient home.

"Today in Naples, where during the quiet night one may hear the noise of the guns at the front, and in Sicily, many American soldiers throng the opera houses to thrill to the classics of the centuries. Vindicating the judgment of their foresighted Special Service Officers they come, not once, but again and again.

"The first opera was presented to American troops in Naples last November. More than 2,000 soldiers enthusiastically received a presentation of La Bohême, the opera which a majority of those voting in the area had chosen when polled. Since then the soldiers have flocked to see, among others, Madame Butterfly and Rigoletto.

"In Sicily too the experiment was tried. Again the opera voted for was La Bohême. Success assured, La Traviata went into rehearsal.

Special Services Steps In

"In Naples the man responsible was Lt. John Eddy, an Air Corps Special Service Officer. Battered and gutted, captured Naples offered few distractions to the conquerers. Even in peacetime as a tourist paradise it provided only a tour of Vesuvius, Pompeii, the Isle of Capri, churches, and the opera! No movies, no jitterbugging—just the opera. Lt. Eddy, however, disagreed with the prevalent narrow-minded contention that the American soldier did not care for opera—rather he was convinced that there existed an extremely receptive audience for whom the musical drama would be a welcome added attraction to their own unit recreational programs.

"But, although there was the inevitable opera house—what Italian town or city can consider itself respectable if it hasn't one—apparently there were no opera companies, at least no complete ones. The Lieutenant refused to accept defeat. Diligent search and effective vocal suasion succeeded in merging the San Carlo and La Scala companies. Their first performance vindicated Lt. Eddy's opinions and exceeded even his anticipations. Enthusiastic first nighters applauded the veteran performers for four curtain calls and the many Americans who were seeing their first opera cheered as lustily. A complete synopsis of the story printed with every program enabled them to follow the action of the plot more easily while the internationalism of the music required no special translation.

"Major C. W. Kaull, Special Service Officer of Sicily, and his assistant, Captain C. Sample, faced a similar problem when they took over the Opera House in Palermo. Fortunately the building had suffered little bomb damage and, except for the shattered windowpanes, the theater was in comparatively good condition.

Culprits Apprehended

"At first the two Special Service officers concentrated on classical concerts. By canvassing the town they managed to collect 90% of the opera house's orchestra and reorganize them. But, at this point, they were almost halted by the discovery that the theater's excellent pre-war musical library had been ransacked and many a famous musical opus and aria stolen. Hurried but thorough detective work tracked down the culprits in the act of selling the 200 pounds of priceless melody as waste paper. The music rescued, the former Italian Director, two conductors, and the musicians hired, the first concert was presented on Nov. 14 last. Since then the concerts, as well as the operas which followed, have become an accepted and well-attended attraction for soldiers living in and visiting Palermo.

"Admission to both the concerts and the operas are free to the soldiers but there are also regularly scheduled shows for the civilian inhabitants who pay their way. Soldiers, if they wish to pay, may also attend during the civilian performances. Whatever doubts Special Service Officers may have entertained at the inception of the classical music program have been completely removed from their minds. . . . Beloved by the Italian people and by the Yank co-belligerent the opera, in the tradition of the American theater, goes on."

Also to be mentioned, of course, are the rare folk music and dance of the Middle East that may, to some extent, be encountered by the visiting service men and women.

Carrying America's Message Abroad

Not all the musical influence, however, is coming from lands rich in tradition which offer experiences unusual to many of our fighting men. The American armed forces include many well trained young musicians who, wherever they may be sent, seek out kindred souls in the lands they visit.

Musical groups and schools are receiving many letters that testify to the delight our soldier-musicians are find-

(*Please turn to page* 6)

←

LAUNCHING AIR FORCES BATTLE HYMN.

Roy Harris, left, American composer, who wrote the new Second Army Air Force anthem. Take the Sun and Keep the Stars, talks over the score with WO(jg) Gilbert Burns at Colorado Springs, Colo. The Second AAF Headquarters Band played the work in a world premiere over a coast-to-coast NBC network from Station KOA, Denver, on Jan. 30.

→

PVT. ERIC ROSENBLITH,

violinist, formerly of Vienna, is now in the U. S. armed forces and stationed at Camp Pickett, Pa. (Photo by Feldsharek Studios.)

BIDU SAYAO, BRAZIL'S UNOFFICIAL "AMBASSADRESS," joins with service men of the United Nations in a toast to Victory. The Metropolitan Opera soprano was a guest at the party for men in the Allied armies and navies.

Tunes in Service

(*Continued from page* 5)

ing in such countries as England, where they take part with new-found artist friends in musical performances.

From the Juilliard School of Music, in New York, for example, comes a report that letters are received almost daily from former students now stationed in Italy, England, China, India and Australia, who are having interesting musical experiences overseas. For example, Captain Phil MacGregor, who came to Juilliard from Akron, Ohio, gave a song program at Trinity College, Cambridge, on Christmas Eve. For several centuries England's finest artists have performed in the famous old drawing room.

Pvt. Philip Jones, touring with This Is the Army, wrote from London that the show opened with great success. "We are playing at the Palladium Theatre," he wrote, "and yesterday the King and Queen made us a visit and were very gracious to us all."

Pfc. Nathan Gottschalk, also with This Is the Army, wrote: "I must tell you about a wonderful day the quartet and Phil Jones spent with Dame Myra Hess yesterday. We were invited to her home, where we played the Franck F minor Quintet with her, and what a treat that was! She is such a grand person and great artist. She inspired us so much that we actually outdid ourselves. Jones also sang very well for her. She was so pleased with us that she and other important people are trying to get permission for us to play with her at a gallery concert. What an honor that will be!"

Music in Camp Worship

"Many soldiers who were organists and choirmasters in civilian life," reports a bulletin of the National Music Council, "are finding their way into Chaplains' Corps, where they are assigned to the duty of taking charge of musical activities at camp chapels." An American soldier was singled out for the honor of playing the organ in Westminster Abbey on Thanksgiving Day last year.

The more serious themes of worship are also stressed in the publication recently by the War Department of the first issue of a small folder entitled Hymns from Home, containing 12 nondenominational hymns and the 23rd Psalm. One million copies of the words will be wrapped around K-rations and sent to the war fronts. A film, Hymns from Home, is also being prepared and will go out with an edition of the "G. I. Movies" service.

Undoubtedly, music is playing its part as a friend to the soldier, from the jive sessions of hours on leave, to the deeper demands of men faced with the sternest issues of life. Our boys who risk danger hourly often accept with a new seriousness the messages found in the master composers of symphony, song and hymn. Cynicism is sometimes born of front line experiences, but, with the finer and simpler natures, a new understanding of things that only music can express.

Soldiers Seek Musicians' Photos

Headquarters Company,
1873rd Engineer Aviation Battalion,
Drew Field, Tampa, Fla.

Feb. 3, 1944

Dear Musical Courier:

A group of musically inclined soldiers have banded themselves together as a result of their mutual musical interests. It is our present aim to compile a master album of present day classical composers, instrumentalists and vocalists. This letter is a request for any photographs you may have of this nature to help us out.

The thanks and appreciation of about thirty soldiers go with this request for any consideration shown.

CPL. HAROLD E. MCCLURE

War Bond Concert Given At N. Y. College of Music

A concert in the interest of the sale of war bonds was presented on Feb. 14 by two members of the faculty of the New York College of Music. Arved Kurtz, violinist, and Bruno Eisner, pianist, played sonatas of Mozart, Pierné and Franck at the Central Jewish Institute. The original goal of $5,000 in sales was exceeded before the concert, admission to which was by the purchase of bonds.

Wilson's Daughter Passes

Miss Margaret Woodrow Wilson, singer, 57, daughter of the late President, who had appeared extensively as a soprano during first World War days, died at Pondicherry, India, where she had been a member of a religious colony, according to advices received in this country on Feb. 13.

HENRI TEMIANKA, violinist, plays for service men at the San Francisco Stage Door Canteen. (Photo by Hubert W. Jack.)

Yanks in Italy Hear Concerts

Somewhere in Southern Italy With the AEF

Despite the war there is still plenty of music to be heard here. I have been going to a concert each week, and while the orchestra is quite poor (formerly an opera house ensemble), it still serves the purpose of getting across some decent music. Many of the works are by composers such as Martucci, Mancinelli, Cimarosa, etc. Incidentally, Martucci wrote some beautiful music, even though it is somewhat insipid and sentimental.

The conductors, who I am sure are unknown to America, were Mario Bellini, Mario Pasquariello and Antonio Patane. Among the soloists were Anna Farcone and Pina Esca, sopranos (Esca has a large voice, truly a fine singer); Nino Adami and Ugo Savarese, tenors, and a pianist named Aldo Ciccolini, who did the Tchaikovsky Concerto poorly.

The last concert I heard featured the Rhapsody in Blue, and the pianist was Charles A. Pelequin. I was wondering how an Italian orchestra and artist could play anything like Gershwin, taking into consideration the fact that his music was banned in most of Europe for many years. Well, Mr. Pelequin turned out to be an American Lieutenant and he played the solo, doing a nice job. I was watching the orchestra during his performance, and practically everyone was bored with it, showing the same indifference as I would during a playing of Mathis der Maler. Pelequin also played a piece called the Warsaw Concerto, by Richard Addinsell, English composer, which received considerable publicity.

Buying Tickets for 200

The audience at these concerts are highly receptive to anything played, and, after each number, the applause is deafening. Not many Americans attend; about 85 per cent of the house consists of British troops, who apparently go in for serious music. And buying seats is quite a task, for the first dozen soldiers in line buy out the entire house. Sounds incredible, doesn't it? It seems that each soldier will buy about 200 seats, probably for a company or battalion. Reserved orchestra seats cost all of 20 cents, unreserved ones 10 cents and standing room a nickel!

Tonight I expect to hear a recital by Paolo Spagnaolo, one of the latest batch of child prodigies. I had heard of him before, and he seems to be an accomplished pianist. He is referred to over here as the "Second Mozart" (which remains to be seen).

In a lighter vein, movies are quite abundant, some of them the latest Hollywood releases. Many of the big stars are coming over, so we are told, among them Bing Crosby, Abe Lyman and orchestra, and Benny Goodman. We saw Federic March.

CPL. STANLEY SCHONBERG

ERNO BALOGH HEARD AT THE STAGE DOOR CANTEEN, in New York. The composer-pianist last month also appeared at Fort Meade, Md., and Fort Jay, N. Y., for soldiers, and for the Merchant Seamen in New York. (Photo by Arthur Johannes.)

N. Y. Philharmonic Names Four Guest Leaders

The New York Philharmonic-Symphony Society announced on Feb. 16 that it had engaged four guest conductors to take over the orchestra during Arthur Rodzinski's periods of rest next season: Pierre Monteux, Igor Stravinsky, George Szell and Leonard Bernstein. The engagement of Mr. Bernstein as guest for a week next year will leave the post of assistant conductor, which he now occupies, open for 1944-5.

MUSIC INSPIRES EXPLOITS OF RUSSIA'S ARMY

JOSEPH YASSER

By Joseph Yasser

The part that music is playing in the war has been widely publicized. The general public has been receiving substantial information, through radio channels and otherwise, as to the present status of music activities in the American Army. But Americans know less about the armies of our Allies, particularly Russia, whose fighting power — with music admittedly one of its contributing factors—has been so lamentably miscalculated even by experts.

In order to understand the various phases of music-making in the Red Army, one has to take into consideration an important point in the general system of Soviet education. The principle of collective "self-activity," since the relatively early years of the new Russian regime, has been proclaimed by its leaders as the cornerstone of mass education in all its ramifications.

With regard to music, in particular, the basic implication is that the great masses of the people—chiefly workers and peasants—are expected to exert the maximum effort towards expressing themselves, in their leisure time, in singing and playing, principally through the facilities of amateur leagues, or "circles of self-activity," formed in nearly all large state factories and farms of the Soviet Union.

Strongly supported by the general educational policy of the Government, and stimulated by a longing for worthwhile musical experiences, this far-flung and self-organized effort has enveloped millions of men and women participating in it, who are eager constantly to improve their artistic standards.

To achieve this end, the services of professional musicians, both as teachers and artists, have been enlisted by countless amateur groups; regional musical contests and national Olympiads have been held regularly between them, and even a special periodical—"Musical Self-Activity"—has been published and widely distributed among their members.

Organization and Repertoire

The same amateur circles of self-activity, first with their perennial choruses including both commanders and soldiers as standing members, were established within many army units almost at the termination of the civil war (1921). To these were soon added all sorts of orchestral ensembles consisting either of regular wind instruments, or of folk instruments (accordions, mandolins, balalaikas, dombras, guitars, etc.), or, in certain instances, of variously sized symphonic combinations.

INTERLUDE IN A GRIM STRUGGLE.

At the front two visiting artists from Moscow, Troyanov, music hall actor, and an assisting accordionist, perform before Red Army soldiers, whose weapons are held at the ready. (Picture by Sovfoto, New York, courtesy of National Council of American - Soviet Friendship.)

Later came the much favored "contests" between the army units of different districts, and, finally, public concerts arranged either by them or in collaboration with specially invited artists, who often acted also as pedagogical advisers in their musical "classes."

There has always been, naturally, a considerable difference in repertoire—particularly, the choral one — between civilian and army musical "circles," greater emphasis being laid on songs dealing with socialistic achievements in the former instance, and on those having some definite martial content in the latter. Soviet military songs are, as a rule, exceedingly energetic, vigorous and jubilant, despite the fact that a surprisingly high percentage of them are cast in the minor mode.

The same is true of most of the non-military items included in the repertoire of the Red Army, which, above all, often have a healthy humoristic and even satirical gusto. But, contrary to the purely military category, one finds here, too, a substantial number of songs that are of a decidedly lyrical character, although the Soviet authorities are inclined to discourage the use of those written in a frankly melancholy vein, as reflecting the old "serfdom psychology" of the masses.

Many of these non-military items are traditional folksongs taken over from the repertoire of the former czarist army, their texts being but slightly altered, wherever necessary, so that they may better fit present conditions. However, many new songs, both military and otherwise, are now being composed by some of the Red Army personnel, whose slumbering native talents have apparently been first awakened, or given a strong impetus, by the musical self-activity so rigorously practised in army centers.

Instances are on record when some traveling musical companies (among them the famous Red Army Song and Dance Ensemble, conducted by Alexandrov) picked the most original of such amateur products which, after being duly arranged and included in their repertoire, rapidly became new "hits" in the Soviet land. One of these is the well-known Song of the Partisans, by Aturov.

The Composers' Contribution

The participation of composers in the musical life of the Red Army has manifested itself in more than one direction. It includes, first, composition of works belonging to the pure "Gebrauchsmusik" category, in which plain military marches, both vocal and instrumental, occupy one of the most important places, being used apparently not only by the army itself, but also by many semi-military, youth, and other organizations for their frequently staged parades, pageants, festivals, and the like.

For this reason, one is not surprised to find among the authors of these simple items such veteran Russian composers as Gliere, Miaskovsky, Goedicke, and the late Ippolitov-Ivanov, side by side with the younger Kabalevsky, Khachaturian, Zhivotov (winner of the 1942 symphonic award) and many more.

Then follows the tremendous output of the army chorus songs written for every possible occasion, but primarily for entertainment and actual war campaigns, by some of the foregoing composers, as well as by Gniessin, Dzerzhinsky, Krennikov, Polovinkin, Knipper (author of the over-popular Meadow Land), and a host of others. Their usual two-part harmonizations, with occasional interpolations of three-part progressions and mighty unison passages, often convey the impression of free and highly euphonious "folk heterophony," still widely practised in distant Russian localities.

Next come orchestral compositions of program-music variety which are supposed to illustrate the many-sided army life. Such are, for instance, Vassilenko's Red Army Rhapsody, in which the composer endeavors to depict dawn in the camps, the manoeuvers, the flight of an airplane, etc., Alexandrov's Red Cavalry Gallop (incidental music to a film), Prokoviev's Suite 1941 with its portrayal of a battle and other episodes, and The Suite from the Life of a Red Soldier by M. Koval (recent laureate of the Stalin prize), in which he presents more or less similar musical characterizations.

Less programmatic, in the strict sense, but ideologically associated with the present strife, and therefore of immediate interest to the Red Army men, are such works as The Ballad of the Patriotic War (22nd Symphony) by Miaskovsky, the cantata Vow by Mityushin, and the opera People's Wrath by Badalbeilis and Zeidman.

Together with the regular stock of classical and modern compositions, practically all the orchestral works enumerated, as well as many others of the same type, are included in the instrumental repertoire of the Red Army, although perhaps only its largest and best trained symphonic ensembles are capable of handling adequately the most intricate scores. One such ensemble is the Symphony Orchestra of the Red Army Center House in Moscow, which, aside from discharging its regular duties in that city, has been making long tours all over the country, thus providing the multitude of local amateur groups with performances of compositions that are above their own technical level.

Demand for Performers

In these trying times it is not only the technical limitations of the amateur army groups that lie at the back of their demands—markedly increasing at present—for the services of even less reputed traveling ensembles as well as for individual artists. While musical self-activity may still have a good chance of flourishing among the huge numbers of fresh recruits and reserve corps cantoned in relatively safe places, its scope and regularity are bound to diminish among the units that are being gradually shifted closer to the firing lines.

It is for this reason that, in addition to the impressive amount of the Red Army's own musical forces, so many professional artists and even advanced students of the Russian conservatories are now touring the soldiers' camps, often in closest proximity to the fighting front and under the most harassing conditions.

Some of the performers (probably the vocalists from the army units) often take the immense risk of penetrating enemy lines in order to establish contact with the many guerilla bands fighting in the rear, and to inspire them with music in their dangerous exploits. In forests, dugouts, and other hiding places, brave newcomers teach these fighters the new "partisan" songs being constantly composed for and about them on the other side of the front. Not a negligible service, indeed, on the part of both composers and performers in this great struggle for human liberation!

THE remarkable exploits of the Soviet armies are being celebrated by means of a Red Army Day and other observances during February in this country, as in other of the United Nations.

In the United States, a committee of musicians headed by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will have charge of this aspect of the artistic program, which will enlist the services of many artists.

In the accompanying article, Joseph Yasser, musicologist, presents an outline of the underlying philosophy which marks the widespread use of music by the Soviet government, its composers and artists, in the aid of the conquering armies at the front.

Joseph Yasser, musicologist, who has been resident in America for some years, was born in Russia in 1893 and was graduated from the Moscow Conservatory as a Master of Free Arts, pianist and organist. He taught organ at this school, 1918-20 and was organist at the Imperial Opera, 1919-20. In 1922 he toured China as musical director of the Shanghai Songsters, a choral society. He has given organ recitals in Russia, China and the U. S., and has lectured at Columbia and New York Universities, for the National Association of Organists and the N. Y. Musicological Society, as well as in Paris and Berlin. From 1935 to 1937 he was chairman of the Greater N. Y. Chapter of the American Musicological Soc., and has been vice-president of the American Library of Musicology since 1931. He is a member of the American Soc. for Comparative Musicology and of the American Guild of Organists. Mr. Yasser is known particularly for his book, A Theory of Evolving Tonality, and for many articles on acoustics, musical ethnology and history.

RADIO: NEWS AND VIEWS—

By VIVA

An event of first magnitude in radio will take place this Summer when Fritz Kreisler goes on the air for the first time. He has been engaged by The Telephone Hour, on NBC, for five appearances during the year at a reputed price of $5,000 a broadcast.

Although commercial radio as we know it has been flourishing for almost twenty-five years Kreisler has consistently refused to broadcast. This was understandable during the early years when radio was technically imperfect for instrumental reproduction. However. Kreisler's attitude later became somewhat of a mystery in view of the tremendous technical improvements in broadcasting. It became doubly mysterious when one considers that Kreisler for many years made recordings at a time when recording technique could not be compared to modern broadcasting.

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Explaining the factors that led up to his decision to appear on the air, Kreisler says, "Most important to me was the many and increasing number of letters coming from the more isolated places of America, asking me to broadcast. Many of these people have never been able to hear a recital because of lack of money or because they are too far from the cities. Also, now with wartime travelling so difficult, I have had to reduce the number of my concerts each season. So I felt that if so many people were kind enough to write and ask me to broadcast, and I could not play for them in any other way, I should seriously consider radio."

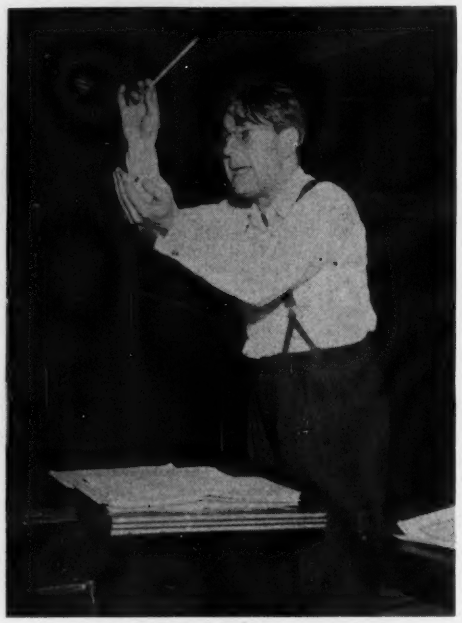
In an attempt to clarify his lengthy avoidance of radio, Kreisler continues, "Until the last few years, when I have been living in America, I never had time to broadcast because of heavy concert schedules. And I did not want to broadcast until I had time to learn the technique of the microphone."

"Now I have learned something about radio and I hope I am ready. I have been listening to many programs and studying them and I finally decided that the Telephone Hour was the program where I could perhaps play my best."

Although this explanation does not completely clear up the matter, because surely one or two broadcasts a year would not have interfered seriously with a concert schedule, no matter how heavy, we shall probably have to be satisfied with it until Kreisler writes his memoirs. A vote of thanks is hereby given to the Telephone Hour for succeeding in breaking down Kreisler's resistance, and giving so many millions of people the opportunity to hear him.

FRITZ KREISLER

(above) makes his radio debut this Summer on the Telephone Hour.



DONALD VOORHEES (right), Telephone Hour conductor, giving his "all" at rehearsal.

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When Toscanini comes back to the NBC Symphony for his Spring season, he will present still another salute to George Gershwin, his third, by conducting Gershwin's Concerto in F. Oscar Levant is to be the soloist. This is Toscanini's first performance of the Concerto, and is the first time that Levant has played it with him.

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In connection with National Brotherhood Week, Serge Koussevitzky and the Boston Symphony Orchestra are premiering a new Ecumenical Mass by Alexander Gretchaninoff, on Feb. 26 over the Blue Network. Gretchaninoff declares that his new work was "inspired by the idea of the universal meaning of the churches." He wished to write a Mass "in which there would be the combined character of the Eastern and Western churches."

The text of the Mass, following the Roman Catholic pattern, is in Latin, and the composition follows the ordinary parts of the Roman Mass . . . Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei. Assisting artists are the Cecilia Society Chorus, Maria Kurenko, soprano, Dorothy Cornish, contralto, Roland Hayes, tenor and Robert Hall Collins, bass.

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Music of the New World begins its second term on Feb. 24. A book based on the program has been commissioned by Smith and Durrell, publishers and will be written by Gilbert Chase, who is in charge of preparing the programs.

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Two local New York stations have been making news lately. WQXR, operated by the Interstate Broadcasting Company, has been purchased by the New York Times, subject to approval by the FCC. John V. L. Hogan and Elliott Sanger, President and Executive Vice-President of the Interstate, will remain under five year contracts in their present positions, and the Times contemplates no change in the policy of the station.

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New York's Municipal Station, WNYC, has been presenting its annual Festival of American Music, from Feb. 12 to 22. Some of the soloists and ensembles who have taken part include The National Orchestral Association, the Daniel Saidenberg String Sinfonietta, Donald Dame, Margaret Harshaw, the Lener Quartet, the Coolidge and Budapest Quartets, Leonard Bernstein in a piano recital of his own works, Sidney Foster, Vera Brodsky, etc. The Festival presents over 100 programs featuring every type of American music from boogie-woogie to opera, and is premiering many works, among them Robert Russell's Bennett's Violin Concerto, Quincy Porter's Seventh Quartet, some new pieces by Robert McBride, five new songs by Paul Nordoff, and a new work by Vladimir Dukelsky.

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Hans and Rosaleen Moldenhauer are giving a weekly Sunday afternoon half-hour of two-piano music over KGA, Spokane, Wash., outlet of NBC. Mr. Moldenhauer is director of the Spokane Conservatory.

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The American premiere of Shostakovich's Eighth Symphony has been set for April 2. The Symphony will be performed and broadcast by the New York Philharmonic Orchestra under Artur Rodzinski, over the Columbia Broadcasting System.

RADIO PROGRAM GUIDE

(ALL TIMES ARE EASTERN WAR TIME)

SUNDAY

E. Power Biggs, organist, 9:15 a.m., CBS.

New Voices in Song, 9:45 a.m., CBS. Feb. 27. Michael Edwards, baritone.

NBC Concert Orchestra, 12 noon, NBC. H. Leopold Spitalny, conductor.

The Stradivari Orchestra, 12:30 p.m., NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments.

Feb. 27. Waltz Song from Faust (Gounod), I See Your Face Before Me (Schwartz), La Guajira (Orefice), Orchestra; Golden Days (Romberg), Knox; Medley of Always and Remember (Berlin), Orchestra; Tango in D (Albeniz), Jacques Gasselin, violinist; Waltz of the Flowers (Tchaikovsky), Orchestra; A Dream (Bartlett), Knox; Traumerei (Schumann), Orchestra.

The Westinghouse Program, 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs sung by a master of style.

The New York Philharmonic Orchestra, 3 p.m., CBS. Artur Rodzinski, conductor.

Feb. 27. Witold Malcuzynski, pianist. Symphony No. 4 (Brahms), Orchestra; Piano Concerto No. 2 in F minor (Chopin) Malcuzynski and Orchestra.

March 5. Josef Hofmann, pianist. Suite in F for Strings (Scarlatti-Byrnes), Symphony No. 1 (Schumann), Orchestra; Piano Concerto in G major (Rubinstein), Hofmann and Orchestra.

The Pause that Refreshes, 4:30 p.m., CBS. André Kostelanetz Orchestra.

Feb. 20. Kenny Baker, tenor.

Feb. 27. Mona Paulee, soprano; Albert Spalding, violinist.

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Metropolitan Auditions of the Air, 4:30 p.m., Blue Network. Wilfred Pelletier, conductor. Metropolitan Opera tryouts.

General Motors Symphony of the Air, 5 p.m., NBC. Leopold Stokowski, conductor.

Feb. 25. Symphony No. 3 (Brahms); Passacaglia and Fugue (Bach).

Mar. 5. Arturo Toscanini, conductor. All-Beethoven program.

The Family Hour, 5 p.m., CBS. Gladys Swarthout, contralto; Al Goodman's Orchestra; Reed Kennedy, baritone; Jack Smith, tenor; Jose Ferrer, commentator. A nicely balanced blend of popular tunes, ballads and arias with Miss Swarthout unfailingly tasteful and charming.

Radio Hall of Fame, 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator, Variety.

Keepsakes, 8 p.m., Blue Network. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.

Manhattan Merry Go Round, 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads, popular songs.

Cleveland Symphony Orchestra, 9 p.m., Mutual. Rudolph Ringwall, conductor.

Feb. 27. Joseph Knitzer, violinist. Overture to Euryanthe (Weber), Orchestra; Violin Concerto (Beethoven), Knitzer and Orchestra.

Mar. 5. Symphony No. 1 (Shostakovich); Suite in E major for Strings (Foote); Introduction and Wedding March from Coq D'Or (Rimsky-Korsakoff).

American Album of Familiar Music, 9:30 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Popular songs, ballads.

Eileen Farrell, soprano. 11:15 p.m., CBS.

MONDAY

Broadway Matinee, 4 p.m., CBS. Al Roth Orchestra; Alfred Drake, star of Oklahoma; Guests. (Monday through Friday).

Music for a Half Hour, 4:30 p.m., Mutual. Bob Stanley, conductor. Guests.

To Your Good Health, 6:15 p.m., CBS. Lyn Murray Chorus and Orchestra. Monday, Wednesday and Friday.

Feb. 21. Hubie Hendrie, baritone; Feb. 23, Donald Dame, tenor.

Serenade to America, 6:15 p.m., NBC. H. Leopold Spitalny, conductor. Nan Merriman, contralto.

The Voice of Firestone, 8:30 p.m., NBC.

Feb. 27. From Hollywood. Alfred Wallenstein, conductor; Richard Crooks, tenor.

Mar. 5. From Cleveland. Howard Barlow, conductor; Richard Crooks, tenor.

The Telephone Hour, 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Feb. 27. Oscar Levant, pianist. Spanish and Cuban Serenades (Herbert), Orchestra; Miller's Dance from The Three-Cornered Hat (De Falla), Etude No. 3 in E major (Chopin), Golliwog's Cakewalk (Debussy).

March from The Love of Three Oranges (Prokofieff), Levant; Rhapsody in Blue (Gershwin), Levant and Orchestra.

Mar. 5. Jascha Heifetz, violinist. Overture to La Cenerentola (Rossini), Orchestra; Scotch Fantasy, 2nd and 3rd Movements (Bruch), Heifetz and Orchestra; In Deep Woods (MacDowell), Orchestra; Bird as Prophet (Schumann-Heifetz), Zapateado (Sarasate), Heifetz and Orchestra.

Carnation Contented Hour, 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso; Ralph Nyland, tenor.

TUESDAY

Gateways to Music, 9:15 a.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Feb. 22. Music for Fun.

Mar. 7. Invitaton to the Dance.

American Melody Hour, 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone. Popular songs, ballads.

Metropolitan U. S. A., 7:30 p.m., Blue Network. Metropolitan Opera Guild program. Guest singers (WEAF N. Y., 11:30 p.m.).

Sinfonietta, 11:30 p.m., Mutual. Arthur Fiedler, conductor.

Feb. 29. Symphony No. 76 in E flat major (Haydn).

Mar. 7. Overture to Marriage of Figaro (Mozart); Ballet Suite (Rameau-Motti); Classical Symphony (Prokofieff).

WEDNESDAY

Your Dubonnet Date, 8:30 p.m., Mutual. Xavier Cugat Orchestra; Lina Romay, soprano. Latin American Rhythms, superlatively played.

Great Moments in Music, 10 p.m., CBS. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone. George Sebastian, conductor.

Feb. 23. Excerpts from Otello (Verdi).

Cresta Blanca Carnival, 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, pianist; Dorothy Shay, soprano. Gould's extraordinary arrangements and Templeton's fine improvisations and paradies. A good team.

Invitation to Music, 11:30 p.m. CBS. Columbia Concert Orchestra.

Feb. 23. Jeu de Cartes (Stravinsky) conducted by Victor Bay.

Mar. 1. Excerpts from Das Lied Von Der Erde (Mahler); Jennie Tourel, mezzo-soprano.

THURSDAY

Treasure Hour of Song, 9:30 p.m. Mutual. Licia Albanese, soprano; Francesco Valentino, baritone; Alfredo Antonini, conductor. Arias and songs.

Music of the New World, 11:30 p.m. NBC.

FRIDAY

Cities Service Program, 8 p.m., NBC. Orchestra, Frank Black, conductor. Lucille Manners, soprano; Ross Graham, baritone. Mixed serious and popular music.

SATURDAY

The Metropolitan Opera Company Presents, 2 p.m., Blue Network.

Feb. 26. The Tales of Hoffmann (Offenbach).

The Philadelphia Orchestra, 3:30 p.m., CBS. Eugene Ormandy, conductor.

Feb. 26. Colas Breugnon Overture (Kabalevsky); Symphony No. 5 (Tchaikovsky).

Mar. 4. William Primrose, violist. "Haffner" Symphony (Mozart), Orchestra; Viola Concerto (Walton), Primrose and Orchestra; Waltzes from Der Rosenkavalier (Strauss), Orchestra.

What's New, 7:00 p.m., Blue Network.

Boston Symphony Orchestra, 8:30 p.m., Blue Network. Serge Koussevitzky, conductor.

Feb. 26. Ecumenical Mass (Gretchaninoff). (First Performance.) Cecilia Society Chorus; Maria Kurenko, soprano; Dorothy Cornish, contralto; Roland Hayes, tenor; Robert Hall Collins, bass.

Mar. 4. Symphony No. 29 (Mozart); Symphony Dedicated to the Army Air Force (Samuel Barber) (World premiere).

Chicago Theatre of the Air, 9 p.m., Mutual. Marion Claire, soprano; Henry Weber, conductor. Opera and operetta.

Your Hit Parade, 9 p.m., CBS. Mark Warnow's Orchestra; Frank Sinatra. Pick of the week's popular tunes.

Saturday Night Serenade, 9:45 CBS. Jessica Dragonette, soprano. Gustave Haenschen, orchestra.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

IF WE WERE RUNNING RADIO . . . .

LIEBLING

There is probably nothing so satisfying to the ego of a columnist (or anyone else, for that matter) as to fall into a pleasant trance and murmur, "Now if *I* were running the government, or the movies, or the theatre, or radio, or what have you, *this* is what I would do." In fact, if you read the columnists every day, you begin to think they spend most of their lives doing just that. Having followed the progress of music in radio for some five or six years, I find I'm beginning to want to do it myself. After all, a radio columnist has to have some fun too, once in awhile. So—*If I Were Running Radio, I Would*:

Do something about intermission features on sponsored symphony broadcasts. Wisely, the sponsors have apparently left the choice of programs to the conductors and have not interfered. On the whole, the choice has been good and well suited to a variegated audience. But in the matter of intermissions, the sponsors have gone overboard, and the results are not happy. The U. S. Rubber Philharmonic broadcasts have introduced a patriotic interval called the American Scriptures starring Carl Van Doren and a dazzling array of stage and screen personalities. This would make an excellent half hour dramatic show, but as an intermission filler on a symphony broadcast it does not come off. An intermission is supposedly a respite between two periods of concentrated listening, and a capsule panorama of American history, no matter how artistically produced is not conducive to relaxation. Over at NBC, General Motors has injected the wonders of science into the NBC Symphony broadcasts through Mr. Charles Kettering's intermission talks. Mr. Kettering makes a valiant effort to entertain his audience, and undoubtedly what he has to say would be of absorbing interest . . . on anything but a symphony program. Grateful as most people are for the modern miracles of science and invention, the majority feel that scientific instruction and symphony is not a harmonious mixture.

The Boston Symphony has restricted its intermission comment to musical themes, with Clifton Fadiman as commentator. But either his material does not fit Mr. Fadiman or Mr. Fadiman does not fit his material. His usual urbane, witty style is completely submerged in an attitude of solemn reverence. He practically burst into tears a few weeks ago during an account of Mozart's life. Possibly the sponsors, acutely conscious of their responsibility in presenting the aloof and dignified Boston Symphony, frown on the slightest hint of levity. But they should let Mr. Fadiman relax a bit.

. . . *I Would:*

Put on more programs with a central plan, and fewer large variety shows. The two new big ones, What's New and Radio Hall of Fame were a disappointment. Neither of them lived up to their advance publicity and both settled down into a jumbled and all too familiar routine of comedy, drama and music. What's New goes on a half hour schedule shortly, which may serve to bring it into sharper focus. Radio Hall of Fame is not making the best possible use of Deems Taylor's talents. He belongs on something more intimate, in which his personality is not so spread out.

. . . *I Would:*

Eliminate some of the programs whose recipe consists of a brace of singers, an orchestra and what seem to be the same songs year in, year out. I sometimes wonder if there isn't a secret master list of such songs kept sacrosanctly hidden in some inner temple in Radio City, which conductors consult as they would the Bible or the Koran.

Among the few programs which depart from the pattern are the Pause That Refreshes, the Family Hour, the Cresta Blanca Carnival and Great Moments in Music. Mr. Kostelanetz uses violinists and pianists as well as singers and has a pleasant habit of previewing the best of the new popular music in his inimitable arrangements. Gladys Swarthout lends distinction to an otherwise formalized program. Alec's Templeton's clever musical parodies enliven Cresta Blanca, although he has been overdoing his Sinatra imitation. And Great Moments tries to break away from the format by bringing short condensations of opera to the air.

. . . *I Would:*

Change the time on Invitation to Music. Artistically one of the finest programs in radio, its merit is overlooked by many listeners who are too sleepy at 11:30 p.m. after working all day to listen to it with the attention it deserves.

. . . *I Would:*

Bring back a music appreciation program such as Dr. Damrosch used to conduct. Columbia's Gateways to Music, a thoroughly delightful series, tries to fill the gap, but touches only the highspots, and does not do for the youngsters what Dr. Damrosch once did. As a graduate of his and Ernest Schelling's Saturday morning young people's concerts, and an admirer of their successor Rudolph Ganz, I sometimes wonder who is telling children all over the country all about the big bassoon, and the little piccolo.

. . . *I Would:*

Hold a symposium on the value of radio premieres of contemporary compositions. With the League of Composers commissioned works being played on the Philharmonic, the many first performances by Koussevitzky and the Boston, and Stokowski and the NBC Symphony, the radio public has been given an outsized dose of modern music this season. It would be interesting to know the reaction to it, and to discover whether or not a work like the recent Schönberg concerto is good propaganda for symphonic music. I, for one, doubt that the radio audience has acquired sufficient musical literacy to enjoy a work of that kind, which made music critics reel from coast to coast.

. . . *I Would:*

Build a musical program around John Nesbitt's Passing Parade, now a feature of John Charles Thomas' Westinghouse broadcasts. Despite the fact that Nesbitt's stories all highlight some Westinghouse product or development, and are in effect masterly commercials, they are completely enthralling, and the best thing of their kind on the air.

. . . *I Would:*

Stop permitting singers with operatic voices to do popular songs. Most of them simply don't know how, and do themselves more harm than good when they make the attempt.

. . . *I Would:*

Present more programs like the Telephone Hour, giving artists a chance to show themselves at their best. Despite the Telephone Hour's impressive list of performers, there are still plenty left over for another program on the same order. Here are a few names for a start. . . . Horowitz, Rubinstein, Szigeti, Arrau, Tourel, Sved, Warren, Lehmann, Melchior, Milstein, Schuster, Dilling, Stevens, Morini, etc.

. . . *I Would:*

Forbid musicians to be radio comedians; and vice versa; band leaders to be called Maestro; ban the heartbroken school of singing; prohibit Milton Cross from calling it "the great golden curtain"; prevent everybody from using the phrase, "And now we will hear" . . . or making introductions like "that great little singer"; and — banish "musical" commercials.

All this and more would I do *If I Were Running Radio.* But I'm not.

Salome As I See Her

By LILY DJANEL

Salome is so often referred to as an erotic woman that many expect a correspondingly intense impersonation. Salome, however, is but an adolescent virgin and must be interpreted as such. One need only consider her poetical form of speech, her almost naïve words to Narraboth, to deduce the juvenile nature of her views on love.

To be sure, the enormity of her crime does not point to idyllic sentiments. But, it is this very contrast which forms the sensational character of this drama.

The entire play has been built up on contrasts: contrast between the mystic love of Jochanaan and the sensual infatuation of the princess; contrast between his spiritual elevation and Salome's impiety; contrast between the martyr's adamantine despisal and the mortal longing for the princess by Narraboth; contrast between the old and new testaments, represented on the one hand by the Pharisees and Saducees and, on the other, by the Nazarenes; contrast between the views of the Jews themselves, so amusingly illustrated by Strauss in his striking quintet.

Contrasts of Character

Thus, Wilde opposes Salome's poetical, adolescent mind to her complete amorality. This self-willed princess, who according to historians, at the time of the Baptist's death, was about fifteen or sixteen years old, experiences her first passion. The man for whom she conceives a longing has dared to repulse and rebuke her. She decides to take her vengeance by having him beheaded and to satisfy, both, her will and her awakened senses by kissing his dead lips.

The apostrophe to the head gives clear indications in this respect, stressing her ignorance of carnal love in the Wilde texts: "I was a virgin, etc." "I was chaste and thou didst fill my veins with fire." "Thou wert the man I loved alone among men, all other men were hateful to me." "*They say* that love hath a bitter taste."

These are not the words of "a neurotic harlot", as Salome was called in a certain article. Naturally, there must be passion in the interpretation, but not that of a love-wise woman. Moreover, it must be expressed in keeping with Wilde's poetical style.

Bernhardt's Conception

Sarah Bernhardt, who would have created the role for the author, had he not at that period of his life been dishonored by the London courts of law, viewed the play as "a fresco, calling for stylized gestures". The poet's conceptions have been minutely illustrated in the composer's motives, thereby supplementing indications as to scenic action and corresponding attitudes.

As an example, I will mention the episode of Jochanaan's teaching of the words of Christ, during which the motive of Salome's desire of the Baptist's mouth recurs, confirming the Princess' utter insensibility to the prophet's exhortations. His words do not impress her; she does not even listen to them, her attention being concentrated on those lips which she desires to kiss. Her obstinate: "Let me kiss thy mouth" is repeated again and again by the orchestra during Jochanaan's exordium.

To express passion otherwise than in relation to the inexperience of the youthful virgin, would not only be contrary to the essence of this dramatic tone-poem, but would impart to the play a crudeness which would suit neither its poetical words nor the musical themes.

Furores of the Past . . .

I do not know to what extent a prosaical and too womanly interpretation may have contributed to the protestations caused by this opera in bygone years, but I remember having been told by a musicologist that, during one of those performances, all had gone fairly smoothly until the singer had indulged in quasi-suggestive movements while kissing the head, and this seems to point to a violent interpretation.

Similarly, the dance of the Seven Veils must conform in style and in movements to the various musical themes which express the gamut of Salome's perverse and passionate impulses, morbid intentions and triumphant cruelty.

LILY DJANEL AS SALOME
(Photo by Bruno of Hollywood, N. Y.)

And while we are on the subject of interpretation, I would add that Carmen, too, has received from her creators, Mérimée and Bizet, precise instructions as to her acting and singing, and that these indications become evident after a close study of the novel, the score and, also, of gypsy psychology. But this, as Kipling says, is another story.

Lily Djanel, Metropolitan Opera soprano, has gained particular prominence as an exponent of Salome both in New York and previously in Europe, where she sang the role under the baton of its composer, Richard Strauss, at international festivals, and in Paris. Here she gives her conception of the drama and its interpretation, in an article written at the invitation of the Musical Courier.

Has the Native Opera a Future?

Contemporary American Music Platform—II

By Ernst Bacon

OPERA UNDER THE SCALPEL

WHAT is to be the future of opera throughout the world, but particularly in America, now the focal point of so many international currents in art, and especially music?

Two generations ago, it was the most esteemed musical experience of audiences the world over. International opera seasons had a glamour achieved by only the most spectacular of the concert virtuosi. Even at the beginning of the first World War, its costly sway was still supreme. With the shattering economic and other changes that came in the period of the Great Armistice, music took on sparer outlines. The chamber ensemble was cultivated; the lyric drama, too, began to shed some of its more opulent trappings. Today it is still trying to compromise between the gigantic ideal of the music-drama and the simpler one of the chamber opera.

In America, where composers have only in recent years gained the courage to let their native idiom be heard, there are today profound stirrings as our folk tongue achieves new honor and dignity. Ernst Bacon, in the accompanying article, assays present-day currents in operatic writing in the United States, and points to a possible solution for the manifold problems of this art-form.

Opera's future here may remain a thing of the future, as it has in the past. But, given the appropriate circumstances, it is a most promising child. The public loves it, whether it has the dimensions of provincial amateurism or the fustian magnificence of metropolitan professionalism. What constitutes appropriate developmental circumstances will be the subject of these sketchy remarks.

If opera is to be a people's art, the people must support it. Since it cannot be self-supporting (and never has been, save in the realm of musical comedy), that support should ultimately come out of taxation, whether through city, state, or government, but preferably from the smallest group.

We need not expect the millenium as a result, however. Municipal politics have certain faults no less than has high patron society.

If opera yielded a profit, the problem of patronage would, *ipso facto*, not arise. Since it does not, it is natural to expect that its tendencies should be influenced by the sources of its subsidy.

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If it is true that we spend annually a half billion dollars on music—probably much more now—1 per cent of this expenditure would support respectable opera in fifty cities. With fifty such nuclei of operatic culture, America would become a great operatic people.

Let us consider some more particular results.

In fifty cities the resident concert orchestras would enjoy an increase of activity and income.

A thousand of the many fine singers trained and talented for the stage would finally come into their own. More thousands would find choral employment with remuneration.

A few hundred conductors would be occupied and developed. Among these, many would receive those valuable theatre experiences which have built up the mastery of our greatest symphonic conductors abroad: the American Toscaninis would soon enough emerge.

The musical results would probably be even more surprising. Aside from the creation of an American operatic literature, the effect of having music written to fit words, poetry, actions and characters would do much to restore the art of composition from its futile wanderings in the morasses of harmonic and instrumental complexity—its pathological divorcement from all vocal origins. Composers would soon discover the rich stimulations to musical newness to be found in drama and poetry, which have indeed fed many of the masters of the past.

There is a theatrical, choral, and lyric experience behind the emergence of the higher instrumental forms, like the sonata, the symphony, etc., which the masters of the past have undergone, and which our composers of today have bypassed through choice or necessity. This lends an air of sophisticated inexperience to their works.

In point of view what can we prognosticate?

"Opera in English" is not the point. What matters is that opera is understood. Where we have sufficient audiences to follow French, Russian, German or Italian productions, let us have them. Yet outside New York, Chicago, and San Francisco, there are scarcely any such audiences.

Opera in English has failed where the diction of the singers has suffered from strong foreign accents, or where, either through the agency of conductor or stage director, the speech values of the translated texts have been distorted for musical or histrionic reasons—or indeed where the translations have been an abomination.

The frequent argument that operatic texts are not worth following is scarcely convincing when we compare them with the texts of many of our movies. Nor can the operatic adaptations of Shakespeare, Moliere, Beaumarchais, Pushkin, Wagner, Goethe and Oscar Wilde be so readily dismissed.

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To follow out the 19th century trends of grand opera further would be our worst mistake. If one acknowledges the masterpieces of this era, these trends include enlarging the auditorium, the orchestra, the solo voice and the length of the opera. When the hall is too large, the singer loses his refinements of facial expression and of small gesture, and resorts to the flamboyancies of the operatic manner. When the orchestra becomes too powerful, the singer is forced to develop power, too, at the expense of nearly every other desirable quality—most of all, his diction becomes increasingly unintelligible. When the libretto becomes too extended, the audience becomes bored.

We may hope for faster developments of plot; more suggestion and less explanation; fewer of the futile attempts at realistic action by the chorus; a more ballet-like—one might say, "orchestrated"—movement of the choral groups; more suggestion and less realism by the stage designers and costumers; a more imaginative use of all the devices of modern lighting, dispensing with mountains of scenery; a modest retirement of the conductor with his illuminated score below the parquet audience's line of vision; an improvement in choral diction and appearance.

Future American opera can learn more (if only because Verdi and Wagner represent ultimate developments) from Bizet, Purcell, Moussorgsky, Gilbert and Sullivan, and Gluck. The Broadway stage (some of it), the movies, some ballet, and even some college operas have much to suggest to the future writer of music.

Let me list some of the milestones in recent musical theatre: the Rochester Opera under Vladimir Rosing and Eugene Goossens; the American Opera (its successor); the Central City Opera of Colorado; musical shows like Showboat, Of Thee I Sing, Oklahoma, Take Your Choice; the Lyric Opera of Los Angeles under George Houston and Richard Lert; the Philadelphia Opera Company under Sylvan Levin; Collegiate and small town enterprises like those of the Spartanburg Lyric Opera Company under the leadership of Converse College; productions of Bennington College; the New Opera Company's staging of Macbeth by Verdi. These vary from student to professional attempts—all admirable, however, in regard to using convincingly the resources at hand.

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Opera must study wherein it can surpass drama and motion pictures, and avoid material wherein it is weaker than these. In pageantry it surpasses the theatre. In representation of reality or history it is weak. In fantasy it ranks high. In propaganda it is often worthless; in satire, middling.

Whatever we can see, hear or define is better represented in pictures and in the theatre. Whatever is indefinable—whatever can only be felt or sensed—is at home in the musical theatre. In capacity to sustain great feeling, opera is supreme.

Does an American opera have to take American history or legend as its theme? Of course not. Whatever the theme or its period, it will finally reveal the present time and the author.

The Renaissance painters gave us the Renaissance with their paintings of gospel themes. Goethe gave us Europe of 1800 with Faust. Rembrandt's Dutchmen are not more Dutch than Michaelangelo's Angels are Italian.

The great American theme is any theme through which an author can discover himself. Discovering himself, America discovers him. Discovering him, America discovers itself.

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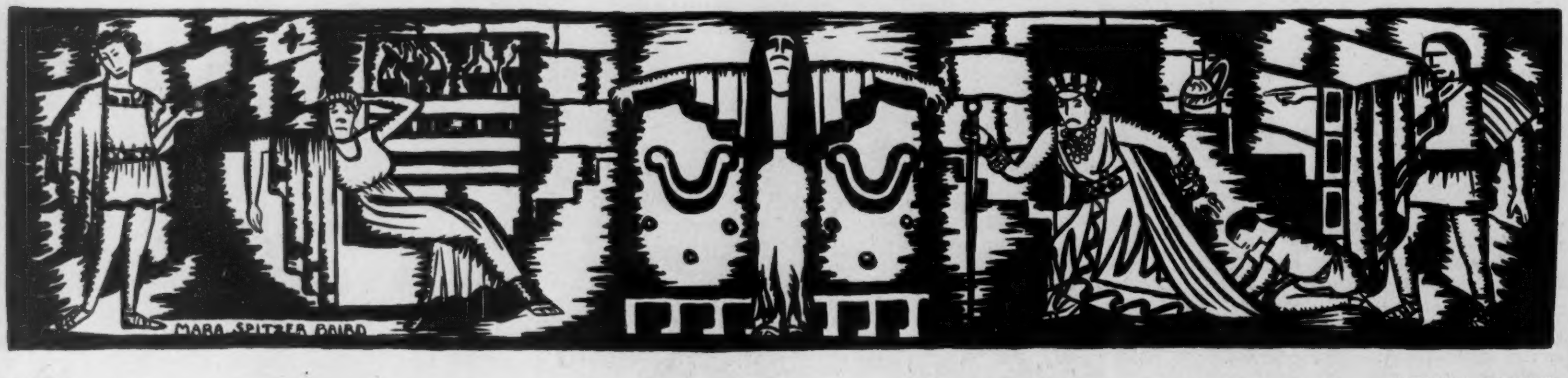
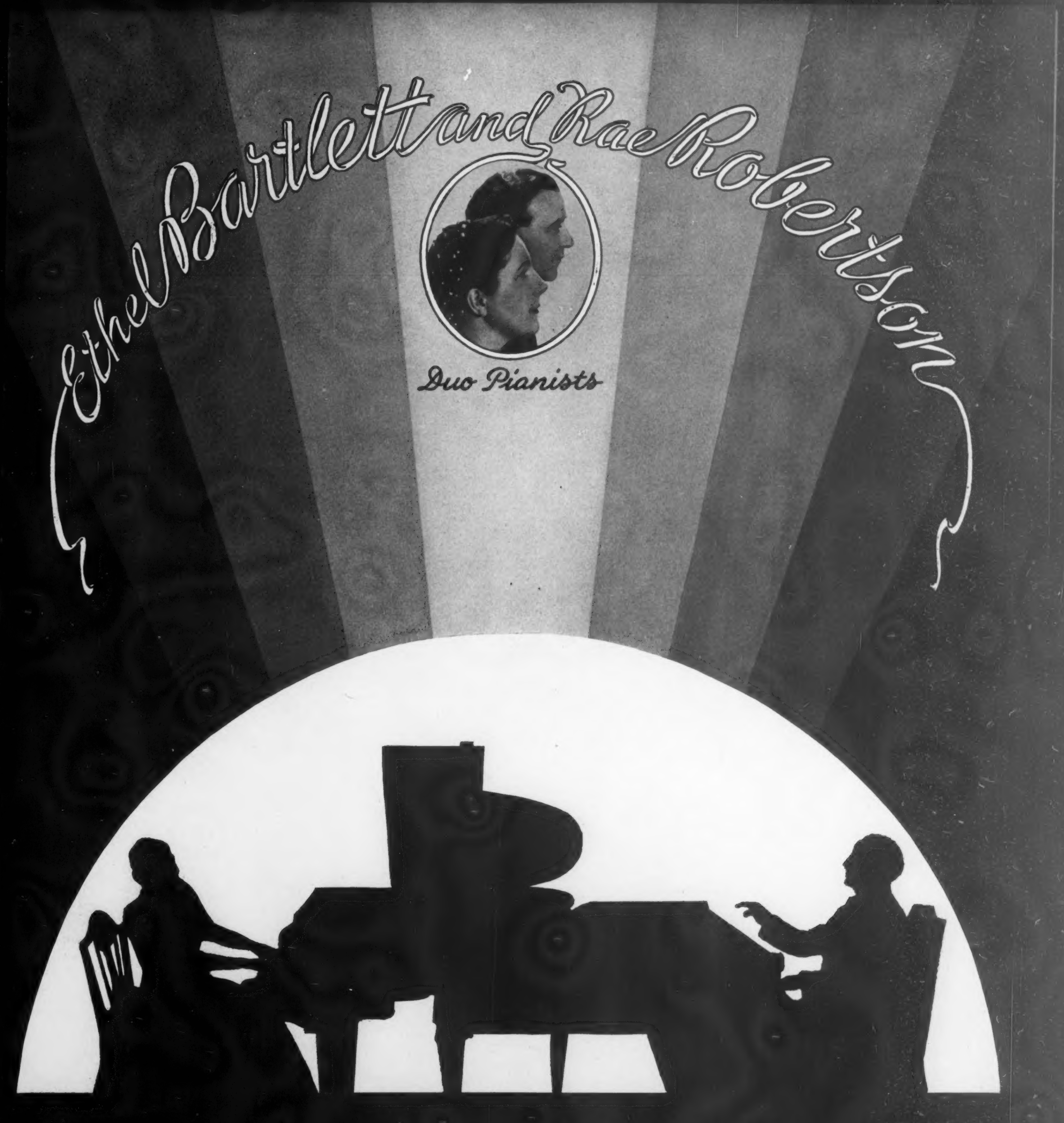
The opera problem is like any other—one of fitness. It is unfitting that the singer from an athletic, spacious, experimental, resourceful, democratic, room-for-all, "catch as catch-can" land such as ours should have to imitate the speech and gestures of the Italian in order to make himself acceptable to his own people. It is even more inapropos that this should be required of him. It is unfair that the man who moves scenery and props backstage is often paid better than the refined artist holding the audience spellbound. Unfortunate it is, too, that many of those schools most bountifully supplied with American endowments continue to train American talent so markedly in a direction which the very Czar of opera, a few years ago, declared was no longer tenable.

It is more important to Americanize European experiences in the art than to Europeanize American talents. We are not impressed by the number of Americans taken into grand opera. We would be more impressed to witness one performance wherein the native instincts and habits of these Americans were miraculously allowed to find their fit place in even a classical work of the past.

In transplanting a tree from one land to another, the purpose is to have the tree serve the new land and not the new land to serve the tree. The new land nourishes the tree that it may serve its own development. Opera is such a transplanted organism. Let its votaries see to it that it serves the new land effectively, lest it be thought a parasite. The issue is not: What can we do for opera, but What could it do for us?

ELEKTRA AT THE METROPOLITAN OPERA HOUSE

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Allen, Creighton	Pianist	Garland Cooper
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Alvary, Lorenzo	Baritone	Columbia Concerts, Inc.
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Anglin, John	Tenor	Lucius Pryor
Antoine, Josephine	Soprano	Austin Wilder
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Appleton, Vera	Pianist	Annie Friedberg
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Autori, Franco	Conductor	Arthur Judson, Inc.
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Baker, Walter	Organist	Bernard R. La Berge, Inc.
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Blatt, Josef	Conductor	c/o Musical Courier
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Cantrell, Byron	Composer	J. H. Meyer
Carelli, Gabor	Tenor	J. H. Meyer
Carlton, Jean	Soprano	National Music League
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Dame, Donald	Tenor	Columbia Concerts, Inc.
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De Menasce, Jacques	Composer-Pianist	Ray Halmans
De Mille, Agnes	Choreographer-Dancer	c/o Musical Courier
Denya, Marcelle	Soprano	c/o Musical Courier
De Paolis, Alessio	Tenor	Michael De Pace
de Sellem, Elaine	Mezzo-Soprano	c/o Musical Courier
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Effenbach, Sheila	Pianist	Sheila Harmell
Ehlers, Alice	Harpsichordist	c/o Musical Courier
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Graham, Martha	Dancer	Austin Wilder
Grainger, Percy	Pianist	Antonia Morse
Grandjany, Marcel	Harpist	Annie Friedberg
Greco, Norina	Soprano	Vincent Attractions, Inc.
Gundry, Roland	Violinist	N. C. A. C.
Gurney, John	Bass-Baritone	Lucius Pryor
Gustafson, Lillian	Soprano	Annie Friedberg
Hain, William	Tenor	Columbia Concerts, Inc.
Hall, Frances	Pianist	Vera Bull Hull
Harrell, Mack	Baritone	N. C. A. C.
Harrison, Guy Fraser	Conductor	Arthur Judson, Inc.
Hatfield, Lansing	Baritone	Columbia Concerts, Inc.
Haubiel, Charles	Composer-Pianist	c/o Musical Courier
Haugh, Harold	Tenor	Ray Halmans
Hautzig, Walter	Pianist	Columbia Concerts, Inc.
Hawkins, Erick	Dancer	Austin Wilder
Heidt, Winifred	Contralto	N. C. A. C.
Heifetz, Jascha	Violinist	Columbia Concerts, Inc.
Heizer, Ruth	Contralto	c/o Musical Courier
Hellman, Daphne	Harpist	Josephine Vila, Inc.
Helmann, Aleksandr	Pianist	AMF Artists Service, Inc.
Hempel, Frieda	Soprano	c/o Musical Courier
Henders, Harriet	Soprano	Annie Friedberg
Hendrix, Eleanor	Soprano	Garland Cooper
Henry, Harold	Pianist	Bernard R. La Berge, Inc.
Hero, Stephan	Violinist	c/o Musical Courier
Herrick, John	Baritone	c/o Musical Courier
Hess, Marjory	Soprano	W. Colston Leigh, Inc.
Hess, Myra	Pianist	Annie Friedberg
Hier, Ethel Glenn	Composer-Pianist	c/o Musical Courier
Hoffmann, Ernst	Conductor	William L. Stein, Inc.
Hofmann, Josef	Pianist	Columbia Concerts, Inc.
Holm, Hanya	Choreographer-Dancer	c/o Musical Courier
Horenstein, Jascha	Conductor	Arthur Judson, Inc.
Horne, William	Tenor	Columbia Concerts, Inc.
Horowitz, Vladimir	Pianist	Annie Friedberg
Howe, Helen	Diseuse	Columbia Concerts, Inc.
Huapala	Hawaiian Dancer	c/o Musical Courier
Hubermann, Bronislaw	Violinist	W. Colston Leigh, Inc.
Hubert, Marcel	Cellist	Columbia Concerts, Inc.
Huehn, Julius	Baritone	Columbia Concerts, Inc.
Huniford, Dorothy	Contralto	George Leyden Colledge
Hussa, Maria	Soprano	Harry Culbertson
Hutcheson, Ernest	Pianist	Columbia Concerts, Inc.
Hyde, Ora	Soprano	c/o Musical Courier
Ish-Ti-Opi	Baritone	c/o Musical Courier
Istomin, Eugene	Pianist	Columbia Concerts, Inc.
Iturbi, Jose	Pianist-Conductor	Columbia Concerts, Inc.
Jagel, Frederick	Tenor	W. Colston Leigh, Inc.
Janssen, Herbert	Baritone	W. Colston Leigh, Inc.
Janssen, Werner	Conductor	c/o Janssen Symphony, Los Angeles
Jarboro, Caterina	Soprano	Ray Halmans
Jepson, Helen	Soprano	Columbia Concerts, Inc.
Jerguson, Thelma	Soprano	Josephine Vila, Inc.
Jessner, Irene	Soprano	W. Colston Leigh, Inc.
Jobin, Raoul	Tenor	N. C. A. C.
Johnson, Christine	Contralto	N. C. A. C.
Johnson, Hardesty	Tenor	Annie Friedberg
Jonas, Hilda	Pianist Harpsichordist	Bernard R. La Berge, Inc.
Kane, Edward	Tenor	W. Colston Leigh, Inc.
Kapell, William	Pianist	Columbia Concerts, Inc.
Karinoff, Anatole	Pianist	c/o Musical Courier
Kaskas, Anna	Contralto	Columbia Concerts, Inc.
Katims, Milton	Violist	Annie Friedberg
Kaufman, Harry	Pianist	c/o Musical Courier
Kaufman, Louis	Violinist	N. C. A. C.
Kay, Lisan	Dancer	c/o Musical Courier
Keiser, Margaret	Soprano	AMF Artists Service, Inc.
Kennedy, Steven	Baritone	c/o Musical Courier
Kerr, Jessica M.	Lecturer	Ernest Briggs
Keutzer, Clyde	Tenor	c/o Musical Courier
Khrabroff, Irinia	Lecturer	Ernest Briggs
Kilenyi, Edward	Pianist	Columbia Concerts, Inc.
Kindler, Hans	Conductor	c/o National Symphony, Washington, D. C.
Kingsland Marionettes	Marionettes	Ernest Briggs
Kipnis, Alexander	Baritone	Columbia Concerts, Inc.
Kirk, Florence	Soprano	Columbia Concerts, Inc.
Kirkpatrick, John	Pianist	Ray Halmans

(*Please turn to page* 14)

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NEW YORK WORLD-TELEGRAM

Concert Management **RAY HALMANS**
119 WEST 57th STREET, NEW YORK

Artists and Managers

(*Continued from page* 12)

Artist's Name	Classification	Management
Kirkpatrick, Ralph	Harpsichordist	Annie Friedberg
Kirsten, Dorothy	Soprano	N. C. A. C.
Kitain, Robert	Violinist	M. De Meeus
Kitchell, Iva	Dancer	c/o Musical Courier
Kitzinger, Frederick	Conductor	Arthur Judson, Inc.
Kizis, Mary	Contralto	Vera Bull Hull
Klemperer, Otto	Conductor	Arthur Judson, Inc.
Kneisel String Quartet	Ensemble	AMF Artists Service, Inc.
Knight, Felix	Tenor	Columbia Concerts, Inc.
Knowles, Lilian	Contralto	Bernard R. La Berge, Inc.
Kohary, Marilla	Pianist	c/o Musical Courier
Koner, Pauline	Dancer	c/o Musical Courier
Kortschak, Hugo	Violinist-Conductor	c/o Musical Courier
Kostelanetz, Andre	Conductor	Arthur Judson, Inc.
Kramer, Ethel	Violinist	AMF Artists Service, Inc.
Kramer, Selma	Pianist	AMF Artists Service, Inc.
Krehm, Ida	Pianist	Ray Halmans
Kreisler, Fritz	Violinist	N. C. A. C.
Krenek, Ernst	Composer-Lecturer	Boosey & Hawkes
Krueger, Karl	Conductor	Arthur Judson, Inc.
Kullman, Charles	Tenor	Columbia Concerts, Inc.
Kurenko, Maria	Soprano	Austin Wilder
Kurtz, Efrem	Conductor	Arthur Judson, Inc.
Laderoute, Victor	Tenor	Boosey & Hawkes
La Meri	Dancer	Guido Carreras
Landi, Bruno	Tenor	Michael De Pace
Landowska, Wanda	Harpsichordist	Paul Schiff
Lange, Hans	Conductor	Arthur Judson, Inc.
Lanier, Helen	Mezzo-soprano	Mark Byron, Jr.
Laubin, Reginald and Gladys	Indian Dancers	A. H. Handley Bureau
Lauritano, Inez	Violinist	Annie Friedberg
Lawrence, Elizabeth	Soprano	George Leyden Colledge
Lawrence, Ernice	Tenor	J. H. Meyer
Lawrence, Marjorie	Soprano	Austin Wilder
Lear, Ralph	Tenor	Garland Cooper
LeBlanc, Arthur	Violinist	Columbia Concerts, Inc.
Lechner, Frederick	Baritone	William L. Stein, Inc.
Le Claire, Helen	Contralto	George Leyden Colledge
Lee, Wellington	Pianist	George Leyden Colledge
Leginska, Ethel	Conductor	Josephine Vila, Inc.
Lehmann, Lotte	Soprano	N. C. A. C.
Leinsdorf, Erich	Conductor	Arthur Judson, Inc.
Lener String Quartet	Ensemble	N. C. A. C.
Leopold, Ralph	Pianist	c/o Musical Courier
Le Quatuor Alouette	Male Singers	AMF Artists Service, Inc.
Le Roy, Rene	Flutist	N. C. A. C.
Leschin, Joana, and Louise	Duo-pianists	Vera Bull Hull
Lev, Ray	Pianist	W. Colston Leigh, Inc.
Levant, Oscar	Pianist	N. C. A. C.
Lewis, Brenda	Soprano	N. C. A. C.
Lhevinne, Josef and Rosina	Pianists	N. C. A. C.
Lichine, David	Dancer-choreographer	c/o Musical Courier
Light, Sylvia	Soprano	Josephine Vila, Inc.
Lipton, Martha	Contralto	W. Colston Leigh, Inc.
List, Emanuel	Bass	Ray Halmans
List, Eugene	Pianist	Columbia Concerts, Inc.
Litz, Katherine	Dancer	c/o Musical Courier
Lora, Arthur	Flutist	c/o Musical Courier
Lorenne, Etelle	Soprano	Josephine Vila, Inc.
Loring, Eugene	Dancer-choreographer	MGM Studios
Lowe, Jack	Pianist	Columbia Concerts, Inc.
Loyanich, Peter Paul	Pianist	c/o Musical Courier
Luboshutz, Pierre	Pianist	N. C. A. C.
Luening, Ethel	Soprano	William L. Stein, Inc.
Lushanya, Mobley	Soprano	N. C. A. C.
Maazel, Lorin	Conductor	Arthur Judson, Inc.
Mac, Swayne	Pianist	George Leyden Colledge
MacMillan, Sir Ernest	Conductor	Arthur Judson, Inc.
Mac Watters, Virginia	Soprano	William L. Stein, Inc.
Magnes, Frances	Violinist	National Music League
Mahler, Fritz	Conductor	Arthur Judson, Inc.
Mahoney, Arthur and Mara, Thalia	Dancers	Fern Helscher
Makovsky, Paul	Violinist	Columbia Concerts, Inc.
Malcuzynski, Witold	Pianist	Columbia Concerts, Inc.
Malko, Nicolai	Conductor	c/o Musical Courier
Malotte, Albert Hay	Composer	c/o Musical Courier
Manguarian, Siroon	Mezzo-soprano	William L. Stein, Inc.
Mann, Howard R.	Tenor	c/o Musical Courier
Manners, Lucille	Soprano	N. C. A. C.
Mannheimer, Frank	Pianist	Annie Friedberg
Manning, Richard	Tenor	Josephine Vila, Inc.
Maracci, Carmalita	Dancer	c/o Musical Courier
Marie, Jean	Dancer	Paul Schiff
Marinelli, Doris	Soprano	Michael De Pace
Marmein, Miriam	Dancer	c/o Musical Courier
Marrow, Macklin	Conductor	Arthur Judson, Inc.
Marshall, Edward	Tenor	Michael De Pace
Marshall, Helen	Soprano	George Leyden Colledge
Martinelli, Giovanni	Tenor	Michael De Pace
Martini, Nino	Tenor	Columbia Concerts, Inc.
Masselos, William	Pianist	National Music League
Mathieu, Andre	Composer-pianist	c/o Musical Courier
Maylan, Charles E.	Lecturer	George Leyden Colledge
Maynor, Dorothy	Soprano	Columbia Concerts, Inc.
McAuliff, Marya	Dancer	Ernest Briggs
McChesney, Ernest	Tenor	W. Colston Leigh, Inc.
McCormic, Mary	Soprano	Josephine Vila, Inc.
McCrae, John	Baritone	Columbia Concerts, Inc.
McCurdy, Alexander	Organist	Bernard R. La Berge, Inc.
McPhee, Colin	Lecturer	Boosey & Hawkes
Meisle, Kathryn	Contralto	Columbia Concerts, Inc.
Meiszner, Louise	Pianist	William L. Stein, Inc.
Melchior, Lauritz	Tenor	W. Colston Leigh, Inc.
Menuhin, Yehudi	Violinist	Columbia Concerts, Inc.
Melton, James	Tenor	Columbia Concerts, Inc.
Meltzer, Edward	Conductor	c/o Musical Courier
Meredith, Jay	Diseuse	George Leyden Colledge
Merrill, Robert	Bass	N. C. A. C.
Merriman, Nan	Contralto	Michael De Pace
Metropolitan Quartet	Vocal Quartet	W. Colston Leigh, Inc.
Michelle, Simone	Dancer	c/o Musical Courier
Milanov, Zinka	Soprano	Columbia Concerts, Inc.
Milhaud, Darius	Composer-Conductor-Pianist	Albert Morini
Milstein, Nathan	Violinist	N. C. A. C.
Mitropoulos, Dimitri	Conductor	Arthur Judson, Inc.
Mogiloff's Balalaika Orchestra	Ensemble	Ernest Briggs
Monath, Hortense	Pianist	N. C. A. C.
Monroe, Lucy	Soprano	Columbia Concerts, Inc.
Montez, Monna	Dance Group	W. Colston Leigh, Inc.
Morelli, Carlo	Baritone	Annie Friedberg
Morini, Erica	Violinist	Columbia Concerts, Inc.
Moore, Donald	Baritone	Annie Friedberg
Moore, Grace	Soprano	W. Colston Leigh, Inc.
Moore, Lillian	Dancer	Ernest Briggs
Moore, Mary Carr	Composer	c/o Musical Courier
Moore, Orville	Baritone	Josephine Vila, Inc.
Monteux, Pierre	Conductor	Arthur Judson, Inc.
Morgan, Dennis	Tenor	Austin Wilder
Morini, Haydee	Dancer	Albert Morini
Morley, Virginia, and Gearhart, Livingston	Duo-Pianists	Columbia Concerts, Inc.
Mouradoff, Grant	Dancer	Fern Helscher
Mumaw, Barton	Dancer	Fern Helscher
Mundy, Jean	Soprano	George Leyden Colledge
Munsel, Patrice	Soprano	S. Hurok
Munz, Mieczyslaw	Pianist	Columbia Concerts, Inc.
Musical Art Quartet	String Ensemble	Ray Halmans
National Operatic Quartet	Vocal Ensemble	N. C. A. C.
Need, Stanley	Pianist	N. C. A. C.
Neidlinger, Gertrude	Satirist	George Leyden Colledge
Nemenoff, Genia	Pianist	N. C. A. C.
Neri, Josephine	Soprano	Josephine Vila, Inc.
New England Philharmonic Trio	Trio	AMF Artists Service, Inc.
Nicholas, Carl	Tenor	c/o Musical Courier
Niehaus, Ralph	Tenor	c/o Musical Courier
Nies-Berger, Edouard	Organist	c/o Musical Courier
Nijinska, Irina	Choreographer	c/o Musical Courier
Nimura	Dancer	c/o Musical Courier
Nine O'Clock Opera Company	Operatic Entourage	Columbia Concerts, Inc.
Noelte, Maria	Soprano	Josephine Vila, Inc.
Novaes, Guiomar	Pianist	Columbia Concerts, Inc.
Novikoff, Laurent	Ballet Director	Vincent Attractions, Inc.
Novotna, Jarmila	Soprano	N. C. A. C.
Olheim, Helen	Mezzo-Soprano	Columbia Concerts, Inc.
Onofrei, Dimitri	Tenor	c/o Musical Courier
Original Don Cossack Chorus	Ensemble	S. Hurok
Ormandy, Eugene	Conductor	Arthur Judson, Inc.
Orton, Dorothy	Soprano	Josephine Vila, Inc.
Osborn, Ellen	Soprano	Columbia Concerts, Inc.
Osta, Emilio	Pianist	W. Colston Leigh, Inc.
Osta, Teresita	Dancer	W. Colston Leigh, Inc.
Otto, David	Baritone	Columbia Concerts, Inc.
Owen, Chloe	Soprano	c/o Musical Courier
Paeff, Sara	Pianist	National Music League
Page, Ruth	Dancer	Ernest Briggs
Panizza, Ettore	Conductor	Michael De Pace
Panvini, Grace	Soprano	c/o Musical Courier
Pape, Doris	Soprano	George Leyden Colledge
Parnova, Lisa	Dancer	c/o Musical Courier
Pascarella, Caesar	Pianist	c/o Musical Courier
Pascarella, Enzo	Cellist	c/o Musical Courier
Paulee, Mona	Mezzo-Soprano	Columbia Concerts, Inc.
Paxson, Theodore	Pianist	Columbia Concerts, Inc.
Pease, James	Baritone	Columbia Concerts, Inc.
Peerce, Jan	Tenor	S. Hurok
Pelletier, Wilfred	Conductor	Arthur Judson, Inc.
Pemberton, Virginia	Soprano	M. R. Langhoff
Pennario, Leonard	Pianist	N. C. A. C.
Perkins, Gloria	Violinist	George Leyden Colledge
Pernel, Orrea	Violinist	Dolores Hayward
Peroni, Carlo	Conductor	c/o Musical Courier
Pessl, Yella	Harpsichordist	Boosey & Hawkes
Petina, Irra	Mezzo-Soprano	Dolores Hayward
Piastro, Mishel	Violinist	N. C. A. C.
Piatigorsky, Gregor	Cellist	Columbia Concerts, Inc.
Pinza, Ezio	Bass	N. C. A. C.
Poister, Arthur	Organist	Bernard R. La Berge, Inc.
Pons, Lily	Soprano	Columbia Concerts, Inc.
Ponselle, Carmela	Mezzo-Soprano	AMF Artists Service, Inc.
Porter, Hugh	Organist	Bernard R. La Berge, Inc.
Posner, Joseph	Baritone	AMF Artists Service, Inc.
Powell, John	Pianist	Vera Bull Hull
Powers, Marie	Contralto	Josephine Vila, Inc.
Pratt, Ross	Pianist	c/o Musical Courier
Primrose, William	Violist	Columbia Concerts, Inc.
Primus, Pearl	Dancer	Barney Josephson
Prokofieff, Serge	Pianist-Composer	Columbia Concerts, Inc.
Quitral, Rayen	Soprano	N. C. A. C.
Rabinof Benno	Violinist	W. Colston Leigh, Inc.
Rahn, Muriel	Soprano	Richard Campbell
Rapee, Erno	Conductor	N. C. A. C.
Rascher, Sigurd	Saxophonist	Dolores Hayward
Raymond, George Perkins	Tenor	Annie Friedberg
Rebeil, Margot	Soprano	Bernard R. La Berge, Inc.
Regules, Marisa	Pianist	Columbia Concerts, Inc.
Reine, Bella	Mime	A. H. Handley Bureau
Reiner, Fritz	Conductor	Arthur Judson, Inc.
Renardy, Ossy	Violinist	W. Colston Leigh, Inc.
Resnik, Regina	Soprano	William L. Stein, Inc.
Rethberg, Elisabeth	Soprano	Michael De Pace
Reuben, Carmen	Mezzo-Soprano	J. H. Meyer
Reuter, Rudolph	Pianist	Grace Pratt
Reyes, Angel	Violinist	Columbia Concerts, Inc.
Ribla, Gertrude	Soprano	Michael De Pace
Rich, Antoinette	Conductor	c/o Musical Courier
Richner, Thomas	Pianist	c/o Musical Courier
Ritter, Blake	Baritone	Annie Friedberg
Robeson, Paul	Baritone	Columbia Concerts, Inc.
Rodzinski, Artur	Conductor	Arthur Judson, Inc.
Roecker, Edward	Baritone	Columbia Concerts, Inc.
Rogatschewsky, Josef	Tenor	George Kugel
Roman, Stella	Soprano	Annie Friedberg
Romanoff, Boris	Choreographer	Paul Schiff
Rose, Cynthia	Soprano	National Music League
Rosen, Lucie Bigelow	Thereminist	c/o Musical Courier
Rosen, Max	Violinist	Annie Friedberg
Rosenblith, Eric	Violinist	George Leyden Colledge
Rosenthal, Moriz	Pianist	c/o Musical Courier
Rosenwald, Hans H.	Pianist-Lecturer	Ernest Briggs
Roth Quartet	Ensemble	Bernard R. La Berge, Inc.
Rubinstein, Artur	Pianist	S. Hurok
Rudolf, Max	Conductor	c/o Musical Courier
Ruisi, Nino	Bass	c/o Musical Courier
Russ, Elmo	Composer-Pianist	c/o Musical Courier
Russell, Gilbert	Tenor	N. C. A. C.
Russian Choir	Ensemble	George Kugel
Russian Trio	Ensemble	Annie Friedberg
Ruvinska, Paulina	Pianist	Vera Bull Hull
Ruzicka, Vincenz	Pianist	W. Colston Leigh, Inc.
Sabin, Nelson	Baritone	American Civic Concerts
Saidenberg, Daniel	Conductor	Boosey & Hawkes
Saidenberg Little Symphony	Ensemble	Boosey & Hawkes
Salmond, Felix	Cellist	W. Colston Leigh, Inc.
Salzedo, Carlos	Harpist	N. C. A. C.
Saminsky, Lazare	Composer-Conductor	George Leyden Colledge
Sandor, Gyorgy	Pianist	N. C. A. C.
Sanroma, Jesus	Pianist	Columbia Concerts, Inc.
Sant Ambrogio, Isabelle	Pianist	Vera Bull Hull
Sarina, Seiko	Dancer	c/o Musical Courier
Sarnoff, Dorothy	Soprano	N. C. A. C.
Sassano, Ralph	Tenor	Josephine Vila, Inc.
Saunders, Laurel	Soprano	L. E. Behymer
Savran, Jeanette	Pianist	c/o Musical Courier
Sayao, Bidu	Soprano	Columbia Concerts, Inc.
Schick, George	Conductor	c/o Musical Courier
Schmitz, E. Robert	Pianist	N. C. A. C.
Schola Cantorum	Chorus	Boosey & Hawkes
Scholz, Janos	Cellist	N. C. A. C.
Schreiner, Alexander	Organist	Bernard R. La Berge, Inc.
Schroeder, Marion	Soprano	Frances Green-Tornow
Schuman, William	Composer-Lecturer	Boosey & Hawkes
Schumann, Elisabeth	Soprano	Annie Friedberg
Schumann, Henrietta	Pianist	c/o Musical Courier
Schuster, Joseph	Cellist	N. C. A. C.
Schweppe, Frederick	Tenor	Josephine Vila, Inc.
Schwetzoff, Igor	Dancer-Choreographer	c/o Musical Courier
Segall, Bernardo	Pianist	N. C. A. C.
Segovia, Andres	Guitarist	S. Hurok
Segrera, Carolina	Soprano	Michael De Pace
Serkin, Rudolf	Pianist	Columbia Concerts, Inc.
Severn, Margaret	Dancer	c/o Musical Courier
Sevitzky, Fabien	Conductor	Arthur Judson, Inc.
Shafer, Robert	Tenor	Dolores Hayward
Shapiro, Eudice	Violinist	c/o Musical Courier
Shawn, Ted	Dancer	Fern Helscher
Shearer, Sybil	Dancer	c/o Musical Courier
Shilton, Robert	Baritone	Mark Byron, Jr.
Shubow, Rachelle	Pianist	c/o Musical Courier
Shumsky, Oscar	Violinist	Boosey & Hawkes
Shure, Leonard	Pianist	N. C. A. C.
Silver, Carol	Pianist	E. L. Dewar
Simon, Vivienne	Soprano	Annie Friedberg
Singher, Martial	Baritone	N. C. A. C.
Sittig, Margaret	Violinist	c/o Musical Courier
Sittig, Fred. V.	Pianist	c/o Musical Courier
Skolovsky, Zadel	Pianist	Columbia Concerts, Inc.
Slavenska, Mia	Dancer	Columbia Concerts, Inc.
Slereny, Malva	Soprano	George Kugel
Smallens, Alexander	Conductor	Arthur Judson, Inc.
Smeterlin, Jan	Pianist	N. C. A. C.
Smith, Margaret Henderson	Soprano	c/o Musical Courier
Smith, Rand	Baritone	Ray Halmans
Sodero, Cesare	Conductor	Michael De Pace
Solomon, Izler	Conductor	Arthur Judson, Inc.
Solovieff, Miriam	Violinist	N. C. A. C.
Somer, Hilde	Pianist	Columbia Concerts, Inc.
Sorel, Felicia	Dancer-choreographer	c/o Musical Courier
Sorin, Samuel	Pianist	Ray Halmans
Soule, Helen	Contralto	Josephine Vila, Inc.
Spalding, Albert	Violinist	Columbia Concerts, Inc.
Speaks, Margaret	Soprano	W. Colston Leigh, Inc.
Spence, Mignon	Soprano	c/o Musical Courier
Spencer, Kenneth	Bass	W. Colston Leigh, Inc.
Spencer, Margaret	Soprano	N. C. A. C.
Stassevitch, Paul	Conductor	Arthur Judson, Inc.
Steber, Eleanor	Soprano	Columbia Concerts, Inc.
Steffe, Edwin	Baritone	Vera Bull Hull
Steinberg, Wilhelm	Conductor	Arthur Judson, Inc.
Stellman, Maxine	Soprano	Columbia Concerts, Inc.
Sten, Suzanne	Mezzo-soprano	Columbia Concerts, Inc.
Stern, Isaac	Violinist	S. Hurok
Stevens, Lillian	Soprano	Vera Bull Hull
Stevens, Rise	Mezzo-soprano	Columbia Concerts, Inc.
Stewart, Reginald	Pianist-conductor	Columbia Concerts, Inc.
Stewart, Willa	Soprano	Josephine Vila, Inc.
Stiebel, Lynn	Soprano	AMF Artists Service, Inc.
Stockard, Marie Louise	Soprano	George Leyden Colledge
Stokowski, Leopold	Conductor	c/o NBC Symphony Orchestra
Stone, Ralph	Conductor	c/o Musical Courier
Stoska, Polyna	Soprano	N. C. A. C.
Stover, Lura	Soprano	Ray Halmans
Strange, Michael	Diseuse	Bernard R. La Berge, Inc.
Stuart, Robert	Tenor	William L. Stein, Inc.
Stueckgold, Grete	Soprano	George Leyden Colledge
Suzari Marionettes		Ernest Briggs
Sved, Alexander	Baritone	Boosey & Hawkes
Svetlova, Marina	Dancer	Columbia Concerts, Inc.
Swarthout, Gladys	Mezzo-Soprano	N. C. A. C.
Szell, George	Conductor	Arthur Judson, Inc.
Szendy, Ilona	Soprano	AMF Artists Service, Inc.
Szigeti, Joseph	Violinist	N. C. A. C.
Talbot, Mildred	Contralto	Josephine Vila, Inc.
Tamiris, Helen	Dancer-Choreographer	c/o Musical Courier
Tansman, Alexander	Composer-Pianist	Bernard R. La Berge, Inc.
Tas, Helen Teschner	Violinist	George Kugel
Tashamira	Dancer	c/o Musical Courier
Tatterman Marionettes		Lucius Pryor
Taylor, Myron	Tenor	Vera Bull Hull
Taylor, Peggy V.	Dancer	c/o Musical Courier
Telasko, Ralph	Baritone	George Kugel
Temianka, Henri	Violinist	Columbia Concerts, Inc.
Templeton, Alec	Pianist	W. Colston Leigh, Inc.
Tennyson, Jean	Soprano	c/o Musical Courier
Teresita	Dancer	W. Colston Leigh, Inc.
Terry, Ruth	Mezzo-Soprano	Ray Halmans
Tetley-Kardos, Richard	Pianist	W. Colston Leigh, Inc.
Thebom, Blanche	Mezzo-Soprano	S. Hurok
Theresa, Maria	Dancer	George Kugel
Therrien, Jeanne	Pianist	National Music League
Thibault, Conrad	Baritone	W. Colston Leigh, Inc.
Thomas, John Charles	Baritone	N. C. A. C.
Thomas, Thomas L.	Baritone	N. C. A. C.
Thorborg, Kerstin	Contralto	Annie Friedberg
Tibbett, Lawrence	Baritone	W. Colston Leigh, Inc.
Tooker, Josephine	Soprano	Josephine Vila, Inc.
Torcanini, Arturo	Conductor	c/o N. B. C. Symphony
Totenberg, Roman	Violinist	Paul Schiff
Tourel, Jennie	Mezzo-Soprano	Annie Friedberg
Trapp Family Singers	Vocal Ensemble	Columbia Concerts, Inc.
Traubel, Helen	Soprano	Columbia Concerts, Inc.
Travers, Patricia	Violinist	Columbia Concerts, Inc.
Trio Musette	Instrumental Ensemble	J. H. Meyer
Tudor, Antony	Dancer-Choreographer	c/o Ballet Theatre
Tully, Alice	Soprano	c/o Musical Courier
Tuminia, Josephine	Soprano	Columbia Concerts, Inc.
Tyers, John	Baritone	Columbia Concerts, Inc.
Uninsky, Alexander	Pianist	N. C. A. C.
Usigli, Gastone	Conductor	c/o Musical Courier
Valasek, Erno	Violinist	Columbia Concerts, Inc.
Valente, Gina	Pianist	c/o Musical Courier
Valois, Marie	Mezzo-Soprano	c/o Musical Courier
Van, Monna	Soprano	c/o Musical Courier
Van Buren, Katherine	Soprano	Mark Byron, Jr.
Van Deiden, Maria	Soprano	Annie Friedberg
Van Den Berg, Atty	Dancer	Dolores Hayward
Van de Veer, Gina	Soprano	Fern Helscher
Van Kirk, Mary	Contralto	Columbia Concerts, Inc.
Van Wey, Adelaide	Contralto	George H. Dalrymple
Varnay, Astrid	Soprano	Columbia Concerts, Inc.
Verne, Myrtle	Soprano	Josephine Vila, Inc.
Verson, Cara	Pianist	Harry Culbertson
Vitek, Albertina	Dancer	Ernest Briggs
Volkert, Frieda	Soprano	Annie Friedberg
Vrionides, Christos	Conductor	Bernard R. La Berge, Inc.
Vronsky & Babin	Duo-Pianists	c/o Musical Courier
Wade, Dorothy Marie	Violinist	c/o Musical Courier
Wagner, Joseph	Conductor	Boosey & Hawkes
Waldo, Elysabeth	Violinist	c/o Musical Courier
Walker, Ardythe	Cellist	National Music League

(*Please turn to page* 16)

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Artists and Their Managers

(*Continued from page* 14)

Artist's Name	Classification	Management
Wallenstein, Alfred	Conductor	c/o Los Angeles Philharmonic
Walter, Bruno	Conductor	Arthur Judson, Inc.
Walters, Isobel	Soprano	George Leyden Colledge
Walters, Jess	Baritone	N. C. A. C.
Warren, Leonard	Baritone	Columbia Concerts, Inc.
Wasterlain, Viola	Violinist	Bernard R. La Berge, Inc.
Watkins, Frances	Soprano	W. Colston Leigh, Inc.
Watson, Jean	Contralto	Columbia Concerts, Inc.
Watts, Beverly	Soprano	Harry Culbertson
Weede, Robert	Baritone	Columbia Concerts, Inc.
Weinrich, Carl,	Organist	Bernard R. La Berge, Inc.
Weissmann, Frieder	Conductor	Arthur Judson, Inc.
Wennermark, Eunice	Violinist	c/o Musical Courier
Werrenrath, Reinald	Baritone	c/o Musical Courier
White, Francia	Soprano	Dolores Hayward
Whittemore, Arthur	Pianist	Columbia Concerts, Inc.
Wilkins, Marie	Soprano	Columbia Concerts, Inc.
Wilkinson European Guignol Theatre		Ernest Briggs
Williams, Toni	Soprano	Josephine Vila, Inc.
Willson, Meredith	Composer-Conductor	c/o Musical Courier
Windingstad, Ole	Conductor	c/o New Orleans Symphony Orchestra
Windsor, Lilly	Soprano	Publicity & Promotion Bureau
Winkler, Herbert	Conductor	c/o Musical Courier
Winslow, Miriam	Dancer	c/o Musical Courier
Wittgenstein, Paul	Pianist	Boosey & Hawkes
Wolf, Ernst	Tenor	c/o Musical Courier
Worthington, Floyd	Bass	Ray Halmans
Wrightson, Earl	Baritone	N. C. A. C.
Wysor, Elizabeth	Contralto	c/o Musical Courier
Young, Victor	Composer-Conductor	c/o Musical Courier
Yaekel, Lucile	Soprano	c/o Musical Courier
Yaysnoff, Sisters	Composer-Pianists	c/o Musical Courier c/o Musical Courier
Zimbalist, Efrem	Violinist	N. C. A. C.

[*Artists whose names have been inadvertently omitted from this tabulation or whose entries were received too late for inclusion will be published in a later issue. Musical Courier will be glad to receive information on this subject from artists who are professionally active.*]

Morton Sees Television Strides

(*Continued from page* 4)

that the industry may go forward together toward a common goal of achievement.

Pointing to New Goals

What are some of these musical experiments that were carried on by the television pioneers? They covered a wide gamut. Gilbert and Sullivan was played before the television cameras, scenes from opera were tried on various occasions, concerts were given, music was used to provide mood and background for many of the dramatic productions which were televised, string quartets and small ensembles had their series, condensed versions of musical comedies were presented, a number of motion picture short subjects of fine symphony orchestras were scanned by the cameras, and music was used in support of both ballet and popular dance programs.

Each week the television audience was asked to express its opinion of the different television programs and it is most significant and gratifying that they expressed a distinct liking for programs in which music was one of the principal elements.

Unquestionably, as the art develops, television will be used to pick up and transmit, directly from the scene, major musical events. When the Metropolitan Opera House was refurbished a few years ago, facilities were provided for the installation of television equipment.

Experimental television programs are currently being transmitted from stations in New York, Philadelphia, Schenectady, Chicago and Hollywood. In addition to these major centers of entertainment and culture, Washington, Boston, San Francisco and other great cities will add their contribution of sight and sound as the television networks evolve.

The universality of music clearly indicates that it will find new scope for expression through this new medium.

Theory of Evolving Tonality Distributed by Grady Press

A Theory of Evolving Tonality, by Joseph Yasser, originally published in 1932 by the American Library of Musicology, a corporation no longer in existence, is now being distributed by The George Grady Press, Inc., 445 West 41st St., New York City. The volume contains thirteen chapters tracing the development of modern systems of tonality from the days of the ancient Chinese and other races and, in an appendix, discusses a supra-diatonic scale as the organic basis for the music of the future.

← DOLORES HAYWARD and her husband, FREDERICK BENEDICT KELLOGG, far from the scene of artists and concerts. Miss Hayward is the New York manager, and Mr. Kellogg counts motor-boating as an avocation when he is not engaged in banking.

BALTIMORE

By GUSTAV KLEMM

With Eugene Ormandy conducting and Zino Francescatti, violinist, as solost, the Philadelphia Orchestra gave a superb program on Feb. 2, including a brilliant performance of the rarely heard Paganini Concerto No. 1. A first hearing locally was Russell Bennett's The Four Freedoms, a highly interesting score, which shared the program with Haydn's Symphony No. 102 (the 12th of the Salomon set) and Ravel's ravishing Daphnis and Chloé suite.

The Philadelphia La Scala Opera Company concluded its four-opera season most successfully with a well-rounded performance of Traviata. Annunziata Garrotto replaced the scheduled Hilde Reggiani, the other principals including Bruno Landi (Alfredo) and Carlo Morelli (the elder Germont). Plans are now being made to bring this company to Baltimore next season for five operas.

Home Symphony Programs

The Baltimore Symphony Orchestra opened its 1944 Sunday night season with Charles O'Connell as guest conductor, replacing Reginald Stewart, taking a short mid-winter vacation. The program included O'Connell's effective transcription for full orchestra of the Bach Passacaglia and Fugue in C minor. On the following Sunday, under Stewart, the program featured the two-piano team of Dorothea Freitag and George Bauer, in Saint-Saens' Carnival of Animals. On Jan. 23, René Le Roy, first flutist of the orchestra, as soloist, played the Mozart concerto in D major.

One of the high points of the winter was reached when Helen Traubel, Reginald Stewart and the Baltimore Symphony gave a Wagner program. The singer was in excellent form and contributed largely to the emphatic success scored with the large audience. Another recent soloist of the mid-week concerts was Jan Peerce, Metropolitan tenor, who sang four arias with the orchestra in highly effective manner. On Feb. 6, Joseph Pizzo, first harpist, played exquisitely Ravel's Introduction and Allegro for harp and orchestra. Louis Cheslock conducted his symphonic suite, David, with Robert Scheck, tenor, as the soloist. On Feb. 9, Mme. Marcelle Denya was soloist with the orchestra for an all-French program that included the first complete performance of Ravel's song cycle, Sheherazade. The orchestra gave an excellent performance of this composer's second Daphnis and Chloe suite.

The Baltimore Civic Opera Company, Eugene Martinet director, staged two performances of Carmen, with Winifred Heidt as guest star achieving a neat personal success. Mary Bowen was the Micaela, William Leach the Toreador and Arturo Di Filippi the Don Jose. Mr. Martinet conducted the orchestra for the performance which was given in English.

Menuhin in Bartok Concerto

Yehudi Menuhin stirred up quite a rumpus when he presented Bartok's violin concerto with the National Symphony (Jan. 18), not because of his performance but because of the content of the work itself, which offended many of the more conservative-minded. The violinist was in fine fettle and gave several encores. Dr. Hans Kindler conducted, the program including the Third Symphony of Beethoven. On a later visit, this orchestra gave the first performance here in years of Mahler's lovely Fourth Symphony, a work that enlisted Juanita Carter, soprano. This program included Wagnerian excerpts, Morton Gould's American Salute and Milhaud's excellent arrangement of a Couperin overture.

The Ballet Russe de Monte Carlo gave two nights of ballet at the sold-out Lyric, three on the first and four on the second. The new works included Chopin Concerto, The Red Poppy, Etude and The Cuckolds' Fair. A repeat performance of Rodeo and a *Pas de deux classique* done by Danilova and Danielian were the high lights of the season.

Events at Peabody

The Peabody Friday Afternoon Series continued with Robert Casadesus, pianist, who was followed by Jan Peerce, tenor, who gave superb vocal treatment to the songs on his interesting program. Helen Traubel, with Coenraad V. Bos at the piano, gave a memorable recital the following week, the performance being marked by a vocal ease and eloquence of interpretation such as one rarely encounters. Benno Rabinof, violinist, was heard on Feb. 4, his program opening with the Beethoven Sonata in A major. Sylvia Smith was the accompanist.

The Musical Art Quartet continues its Monday series at the Peabody. On Feb. 7, it presented an All-Russian program that included the Shostakovich quartet, two movements from the second quartet of Borodin and Miaskowsky's quartet, Op. 33, No. 2.

(*Continued on page* 37)

**MUSIC SOCIETIES' HEADS CONFER →
at the University of Idaho. Kathleen Davison, president of Sigma Alpha Iota, national music sorority for women, and A. A. Beecher, head of the music department at the University of Idaho, and supreme president of Phi Mu Alpha Sinfonia, national music fraternity for men, discuss next season's activities.**

"Shoulder to Shoulder with the Best of Them"

LOUIS BIANCOLLI, *N. Y. World-Telegram*
Mar. 18, 1943

J. Abresch

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Los Angeles Times
Mar. 1, 1943

1943 Press Highlights

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"SUPERLATIVE PERFORMANCE"
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WALTHAM, MASS.
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BOSTON

By JULES WOLFFERS

An exemplification of the fine art of guest conducting was given here by Vladimir Golschmann, noted St. Louis leader, when he directed the Boston Symphony Orchestra through the 13th and 14th pair of regular concerts and the 4th pair of the supplementary series.

From the start, Mr. Golschmann gained the respect, liking and cooperation of the orchestra personnel, and with this important guest-conductorial victory under his belt, went on to captivate his audiences. All six programs were well attended and all brought the conductor ovations, which with unfailing tact he invariably deflected to the orchestra.

For his opening appearances Mr. Golschmann chose the Beethoven "Eroica"; Roussel's Suite in F major, Op. 33; Debussy's orchestration of Gymnopedies, by Satie; and Ravel's Rapsodie Espagnole. After a satisfactory rendition of the Beethoven, the conductor rose to superb heights in the French works. Few there are who can equal him in his beautiful and subtle treatment of Gallic music.

The 14th programs listed the Overture to The Marriage of Figaro, and the "Jupiter Symphony" by Mozart; Milhaud's Suite Provençale; Iberia, by Debussy; and Tschaikovsky's Francesca da Rimini. Performances of these stimulating numbers served to set a final stamp of approval on Mr. Golschmann's artistry and discernment. Audience approval mounted to an ever-increasing pitch of intensity as the concert progressed; a stunning performance of the final Tschaikovsky just about brought down the house.

In between these concerts Mr. Golschmann presented compositions listed above, plus Paul Creston's Pastorale and Tarantelle for the Monday-Tuesday audiences. One has a feeling that St. Louis may have to loan its conductor again.

Beckett Conducts "Eroica" for Juniors

Wheeler Beckett continued his worthwhile and instructive series of Boston Symphony Youth Concerts with the third program on February 2. Beethoven's "Eroica" was the somewhat formidable hurdle which the conductor set for his young listeners but, on the whole, Boston's smaller fry took it in stride. There was some squirming to be noted among not yet bred-in-the-wool listeners, but the majority enjoyed it thoroughly—a vindication of Mr. Beckett's daring. Ponchielli's Dance of the Hours, and Finlandia by Sibelius, both requested numbers, completed the program. Mr. Beckett's own notes and comments gave brief but valuable background for the music itself.

After his triumph with the Boston Symphony it was only to be expected that William Kapell would return here. In a Jordan Hall program that included works by Bach-Liszt, Chopin, Brahms, Shostakovich and Prokofieff, the youthful pianist gave much evidence of his already considerable pianistic prowess. An artist to be reckoned with, Mr. Kapell impresses also for the potentialities one senses within him.

N. Y. Federation Announces Young Artists' Contests

The New York Federation of Music Clubs, Inc., has announced Young Musicians' Contests to be held during the 25th Anniversary Convention in New York City, May 3-7, 1944. The contests are open to instrumentalists and singers up to 22 years of age. The preliminary contests are to be held in different parts of the State from April 22 to 30, and the finals are scheduled for May 3 and 4 in New York City.

Mrs. Edgar Stillman-Kelley is Chairman of the Convention and Leon Barzin is the contest chairman. The winners may either be presented as soloists at the Massed Choral Concert in the New York City Centre of Music on Convention programs, or receive a gift of War Bonds, according to the judges' decisions.

National Symphony Launches Drive for $130,000

WASHINGTON, D. C.—The National Symphony Orchestra Association launched its annual drive for $130,000 on Feb. 9. According to E. R. Finkenstaedt, chairman of the committee, the campaign will continue through Feb. 23. The amount sought, he said, is the difference between the estimated budget for 1944-45 and estimated receipts from tickets, fees received on tours and other special services. The budget provides for a six-week season at the Water Gate, and a 20-week regular season. The orchestra would number 90 musicians. Fourteen committees have been named in the drive.

Plan "Pop" Concerts for Federal Employees

WASHINGTON, D. C.—The National Symphony Orchestra board of directors on Jan. 23 announced their decision to give next season a series of three or more popular-priced concerts exclusively for Federal employees, in Constitution Hall, with a narrator. They also plan to enlarge the services of the National Symphony Forum. The latter is an advanced course in music appreciation held until now in the Phillips Memorial Gallery, open to those who have bought season tickets to the Sunday series or paid a dollar, but which will be given next season in a larger auditorium free to the public.

The National Symphony also plans to help the amateur musical groups within the Government Departments "in every way that is compatible with its professional status."

Kansas City Orchestra Plays to 15,000 Children

KANSAS CITY, Mo.—More than 15,000 school children of Kansas City heard the Kansas City Philharmonic Orchestra, led by Efrem Kurtz, conductor, and David VanVactor, assistant conductor, in a program repeated five times in one week recently, to accommodate the unprecedented demand for tickets.

The concerts were arranged by Mabelle Glenn, supervisor of music in the public schools and pioneer in the promotion of symphonic concerts for school children. In past years three concerts have been played, but this year two were added, and a sixth program was played three weeks ago for children of the parochial schools. Another children's program is being planned to accommodate schools unable to receive seats at the five programs.

The Kansas City Fire Department acted this week to prevent further standing room from being sold at subscription concerts. The house capacity, 2,672, has proved greatly insufficient and more than 300 persons were sold standing room to hear Jose Iturbi as piano soloist with the orchestra on Jan. 26, with the result that the Fire Department has now refused to allow standees for any performances in Music Hall. Trustees of the Philharmonic are considering pairs of subscription concerts for next season.

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TOSCA as Baron Scarpia . . . "Both histrionic and singing honors go to that fine artist, Angelo Pilotto." —*Cincinnati Enquirer*

OTHELLO as Iago . . . "His enunciation of the cynical 'Credo' one of the few portions of the opera used as an aria, was a masterpiece, and throughout he was truly the Shakespearian villian, crafty and subtle." —*Cincinnati Enquirer*

PAGLIACCI as Tonio . . . "Angelo Pilotto repeated his success of former seasons as Tonio, singing lustily, with dramatic forcefulness and an admirable punctuation of the vocal lines." —*Cincinnati Enquirer*

BARBER OF SEVILLE as Figaro . . . "It is difficult to give Angelo Pilotto his full measure of praise, for he was at all times master of his part. His Barber was the real thing, not just an impression." —*Cincinnati Times-Star*

AIDA as Amonasro . . . "The surprise was Angelo Pilotto, who made a great Amonasro, singing with fire and vigor which was really effective." —*Detroit Times*

LA GIOCONDA as Barnaba . . . "Angelo Pilotto who may always be counted upon to turn in a superb rendition of whatever role he essays was cast as Barnaba." —*Cincinnati Post*

RIGOLETTO . . . "Angelo Pilotto was the sensation of the evening in his portrayal of Rigoletto." —*Washington Times*

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APPEARING

Feb. 23—Philadelphia	*Aida*
Feb. 24—Washington, D. C.	*La Boheme*
Mar. 8—Philadelphia	*La Boheme*
Mar. 10—Baltimore	*La Boheme*
Apr. 12—Philadelphia	*Rigoletto*
May 8—Pittsburgh (with Grace Moore)	*Tosca*
May 12—Pittsburgh (with Martinelli)	*Pagliacci*

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Gave a poetic interpretation which revealed new beauty.

—Cleveland, Ohio

Exquisite tone colorings.

—Albany, N. Y.

Rarely satisfying performance.

—Boston, Mass.

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DETROIT

By AUGUST MAEKELBERGHE

(*Picture on page* 3)

Marjorie Lawrence triumphed when she appeared with the Detroit Symphony on Jan. 27. The singer, who had turned handicap into victory, was greeted by a reverently standing audience of 5,000 at Masonic Temple.

Soon it became apparent that the spontaneous ovation had been her due not only from a human, but from an artistic viewpoint. One seldom hears such a performance as the interpretation of the final scene of Strauss' Salome given by the singer with Karl Krueger and his men. Her magnificent voice soared above the orchestra even in the most tempestuous passages. The program concluded with Wagnerian excerpts from Lohengrin, Tristan and Isolde, and Tannhäuser.

Ilya Schkolnik vied for honors with the dynamic composer-conductor, Eric Delamarter, in the Symphony program on Feb. 3. Mr. Schkolnik, concertmaster of the orchestra, was soloist in the Beethoven Concerto. He covered himself with honor in the performance of the taxing work, especially in good tone production.

The second portion opened with Delamarter's Symphony after Walt Whitman. The composer shows a fine grasp of the orchestral idiom. The work is full of warmth; while written in a definitely post-Romantic style, it never uses dissonances for their own sake. The musical material is very well handled. If the work bore any of the favorite European signatures, it would be played by every orchestra in this country.

The Detroit Music Guild on Feb. 2 presented the duo-piano team of Edward Bredshall and Rebecca Sidorsky, and Lare Wardrop, oboist. The Bredshall-Sidorsky team offered a superb rendition of Stravinsky's two-piano concerto, a formidable work, to say the least; a refreshing performance of Mozart's C minor fugue, and a romantic interpretation of the Brahms Sonata in F Minor. Wardrop, a member of the Detroit Symphony, played the Bach Sonata in A minor for oboe solo, a most difficult work well performed. All the artists were very well received.

Arrau to Play Novelties in Detroit

DETROIT, MICH.—Works by contemporary composers will feature the program to be presented in March by Claudio Arrau, pianist. A new sonata by Charles Mills will have its premiere. What is believed to be the first performance in this country of Ernesto Halffter's piano sonata and three etudes by Bela Bartok also are planned, as well as Nikolai Lopatnikoff's sonata, recently premiered in New York by Alexander Borovsky.

Novotna for New Opera Production of Offenbach's Helen

Jarmila Novotna, Metropolitan Opera soprano, has been engaged for the title role in the Offenbach-Meilhac-Halévy operetta, Helen Goes to Troy, which the New Opera Company will present this season. Her engegement was announced by Yolanda Mérö-Irion, director. Production will start shortly. The adaptation is by Gottfried Reinhardt and John Meehan, Jr.

National Opera Club Marks Texas Day

The National Opera Club of America, Inc., Baroness Katherine Evans von Klenner, president, observed Texas Day on Jan. 13 by honoring artists from that state at the Waldorf Astoria. Julia Smith, composer; Leonora Corona, former Metropolitan Opera soprano; Harold Morris, pianist; Mary Gale Hafford, violinist; Betty Ruth Robbins, accompanist, all from Texas, gave the program. Others participating under the chairmanship of Barbara Joiner Parsons included Hugh Thompson and Ruth Diehl. Mrs. Parsons, assisted by Dorothy Kendrick, Eugenie Limberg, Mildred Cassel, Marie-Louise D'Esternaux and Lois Tendick, as aides, read wired greetings from Gov. Coke Stevenson. Guests of honor were Ivalena Pettet, president of the Texas Club of New York, and Mrs. Ronal Baker, past president; David Guion, composer, and Paul S. Willis, president of the Grocery Manufacturers of America. Bernard U. Taylor, president of the New York Singing Teachers Association, led the singing.

Music Plays Prominent Role In Georgia Shipyard

BRUNSWICK, GA.—A practical demonstration of the value of music in war industry is being given here at the shipyard of the J. A. Jones Construction Company. Christos Vrionides, conductor, has in his ensemble of welders, riveters, timekeepers and other workers the following musicians: Leonard Consoli, oboist for five years with the Metropolitan Opera; John Klaubauf, formerly of the Vienna Philharmonic; Romulo Ribera, Spanish violinist; B. A. Kalhoff, cellist, who played with the New York Philharmonic; John Orosky, flutist with Sousa's Band; Leo Trigger, trumpeter, who toured with the Victor Herbert Orchestra; Benjamin Sacks, tympanist, Louis Newmark, violinist, William Storzack, violist, all of whom have played with major ensembles. These are just a few of the workers who give programs at the hour of shift change, present monthly concerts at Memorial Auditorium, appear in concerts for high school students and play a Pop concert on alternate Sundays. Two dance bands, a mixed chorus and another of Negro voices are other phases of the musical work at the yard.

Mary Howe Named Head of NFMC Orchestra Committee

WASHINGTON. — Mary Howe, composer, of this city, has been appointed chairman of the Committee on Orchestras of the National Federation of Music Clubs, Mrs. Guy P. Gannett, president, announces. An augmented program for this committee will include cooperation with the major symphony orchestras of the country. Works approved by the newly created American Composition Committee of the Federation, Otto Luening, chairman, will be recommended for performance by these organizations. Mrs. Howe will form a regional committee with a member in each city that has a leading symphony orchestra. This committee will supplement the efforts of the State Orchestra Chairmen, already active in the various states, in the attempt to give outstanding American composers a wider hearing.

Levintritt Competition Open to Pianists

Pianists between 16 and 25 years of age are eligible for this season's Edgar M. Leventritt Foundation Competition, the prize of which is an appearance with the New York Philharmonic-Symphony. The competition will be held in New York at the end of September. Applicants must be residents of the United States, have had at least one public appearance and have sufficient funds to maintain themselves in New York during the competition. The judges reserve the right to reject all applicants and make no award. Applications must be filed with the Foundation, 30 Broad St., New York, by May 15. Previous winners were Sidney Foster, pianist; Erno Valasek, violinist, and Eugene Istomin, pianist.

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Washington (D. C.) Post: **"His style is poetic, vitalized with imagination."**

Omaha World-Herald: **"An artist of the first rank."**

N. Y. Journal: **"The kind of pianist whom even the jaded concert-goer may listen to with interest."**

N. Y. Sun: **"One of the most enjoyable pianists now in our midst—a joy to watch as well as to hear."**

NEXT NEW YORK RECITAL, TOWN HALL, DEC. 7, 1944

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MILWAUKEE

By JUSTIN E. McCARTHY

The first half of Milwaukee's music season is a record of striking readjustments to wartime conditions. Huge war material production here brought more than 100,000 people to the county, and the income of the population is tremendously increased, but two-thirds of the workers can not get to concerts, due to work schedules. Symphony concerts suffer mostly, as autoless home folks stay home; newcomer listeners prefer music that is primarily entertainment. No crowds and packed houses, alternately, are the result.

Margaret Rice, able manager for many years of the 50-season-old Pabst theater, has stepped out as manager to devote her whole attention to concert management, and packed the theater for three performances of the Monte Carlo Ballet. Miss Rice will continue to manage the Chicago Symphony season here, and has launched also a Sunday afternoon recital series. Myra Peache, who made a striking success of the Professional Port Players summer season for two years here, succeeds Miss Rice as house manager of Pabst Theater.

The Civic Concert Association has had just the right program for the conglomerate new war audience, and with the skillful, energetic handling of Secretary Anna R. Robinson and her assistant, Ethel M. Kelley, made these concerts an outstanding success. The series—opening with violinist Szigeti, followed by pianist Alexander Brailowsky, both in brilliant form—drew 3,500 to the performances of the Philadelphia Opera Company in The Bat, as an instance. Director Sylvan Levin scored a personal success for his offering of a production Jan. 17 that entranced the local audience. Among others, Joseph Laderoute, Helena Bliss, Jayne Couzens and Robert Stuart registered with the enthusiastic audience, and the company will be welcomed back.

Home Opera Scores

Critics applauded a finished production of Hansel and Gretel by the local Opera Workshop group headed by Diana Galen, formerly featured by the Schuberts in light opera; Miss Galen is a thoroughly routined coach and has developed several rather remarkable young singers, and one of them, Eleanor German, sang Hansel like a veteran. Other surprising talents disclosed were May Barron, Stefan Kozakevich and Therese Ranke.

This group is an example of the numerous ones bringing music to the people direct; they presented the same opera in high school. Another group, the Civic Light Opera Company, also has done so with other operas. Jerzy Bojanowski, with co-operation of the Musicians Union, has given several concerts with the full roster of the Summe Park Symphony orchestra in various schools.

Orchestra Events Thriving

An exceptional figure has come to the front also in this regard in Dr. Julius Ehrlich, director of the Friends of Music Symphony Orchestra and Symphonietta. Dr. Ehrlich packed Pabst Theatre on New Year's eve with a program of Viennese tunes banned now from the local juke boxes, and won a great success. The director, chased half over Europe by Nazi agents, finally reached America, organized this orchestra, got out and obtained the necessary financial backing and produces programs unique, composed mostly of seldom played works of great masters, and he presents these with searching insight, skill and sympathy; examples, an overture to a Gretry comic opera, little Symphonie by Boccherini, ballet suite from Rameau operas and early works by Beethoven, Wagner, Brahms, Sibelius.

All told, however, the most stirring season's feature has been the directing of Désiré Defauw in the Chicago Symphony concerts at Pabst Theatre. These have roused a whirlwind of dissonant opinions—Defauw had drapes replace sounding-boards as a background, his readings subdue sound for tone, and emphasize lucidity, penetration, giving the effect of music off the page in the original inspiration of the composer, with no appeal for effect. Critics applaud this in print, but letters to one paper were *pro* and *con*. Meanwhile though the audience is smaller than usual. But Defauw has won a decided success with the audiences. To judge by the rounds of applause for extras, hearers generally seem to feel that part of one season is much too short a time to readjust local audiences to a new outlook, while Frederick Stock had a quarter century in which to do it.

Mexico Plans Summer Fete of Opera, Concert, Ballet

Mexico City is having a very busy music season, according to Ernesto de Quesada, South American manager, who is now visiting New York to engage artists. Following the concert series of the Mexican Philharmonic Orchestra, during February and March, under Erich Kleiber, conductor, with prominent soloists, a large-scale festival, designed to foster cultural relations between the United States and Mexico, will take place.

From May to September the Asociacion Musical Daniel, directed by Mr. de Quesada, will organize this outstanding series of opera, music and dance events. Participating artists, who will appear with the orchestra and in recitals, are in the order of their appearance: Jascha Heifetz, Argentinita, Pilar Lopez and company of Spanish dancers; Marian Anderson, Artur Rubinstein, Zino Francescatti, the Ballet Theatre, Alexander Brailowsky, Yehudi Menuhin, and the Lener Quartet.

The Opera Nacional, scheduled to hold its season from June to September, will choose its repertoire from the following works: Tristan and Isolde, Marriage of Figaro, Pelleas and Melisande, Manon, Romeo and Juliet, Cavalleria Rusticana, Pagliacci, Lucia, Rigoletto, Traviata, Boheme, Barber of Seville, Tosca, and Lady Macbeth by Shostakovich.

Conductors engaged for the opera are: Jean Morrel, Gaetano Merola, Fausto Cleva, Giulio Tico, Ignazio di Castillo (Mexican conductor), Carl Alwin. Carlos Chavez, prominent Mexican conductor, has been invited to conduct the local premiere of Shostakovich's Lady Macbeth. Negotiations with other conductors are still under way. The casts will consist of prominent Metropolitan Opera singers anad members of the Mexican Opera Nacional.

Information about concerts and opera dates may be obtained through Inter-American Arts, Inc.. Paul Schiff. Managing Director, 113 W. 57th St., N. Y. C.

Margaret H. Smith in Programs

Margaret Henderson Smith on Jan. 24 gave a program for the Twentieth Century Club, Richmond Hill. L. I., with Evelyn Wetmore at the piano. Miss Smith's recent engagements included appearances for the Women's Guild of St. Luke's Episcopal Church, Forest Hills, L. I.; the Society of Virginia Women, Hotel Pierre; Golden Hill Chapter, D.A.R., at Hotel Roosevelt. and at a benefit for the United War Fund at the home of Mrs. Daniel R. Payne, New York. After singing for the Artists and Teachers Benevolent Society, Miss Smith was made an honorary member.

Jennie Tourel in Pittsburgh

Jennie Tourel appeared with the Pittsburgh Symphony in the premiere of Leonard Bernstein's symphony, Lamentations of Jeremiah, with the composer conducting. She also was heard in the Rondo from Rossini's Cenerentola with Fritz Reiner directing.

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N. Y. Concerts

New York concerts during the latter part of January and the opening of February included interesting new works, the debuts of artists not heard previously in Manhattan, and the return of many favorites.

Jan. 25 (CH)—The program of the Philadelphia Orchestra reflected both interest and diversity, symphonically and because Eugene Ormandy had virtuosic and luscious-toned Zino Francescatti giving his fastidious and fragrant version of Mendelssohn's Violin Concerto. Also present was Dr. John Finley Williamson's Westminster Choir adding sonority and finish to Stravinsky's rarely heard Symphony of Psalms. Haydn's B flat Symphony No. 102, did not show all the usual technical polish of the Philadelphians, but Ormandy shone with his clear and atmospheric interpretation. Hindemith's Ballet Overture, Cupid and Psyche, in its first New York offering, proved to be an exquisite bit of orchestral pastel, flavored with delicate humor. Dorothy Fisher, contralto, (TH) proved a real discovery! The range of her voice is equalized and the production showed an excellent musician. Two songs of the Hebrides were little master-pieces. An aria from Masked Ball, Schubert, Marx, and Strauss, French numbers and American songs were followed by encores.

Jan. 26 (TH)—Conrad Thibault's pleasant baritone is handled with expertness and taste. In various languages and styles he set forth excellent delivery and uncommonly authentic diction. (CH)—George Copeland, an ideal Debussy interpreter at the piano, did that music with subtle understanding and a wide gamut of colorings. In Scarlatti, Mozart and Chopin, the Copeland *naturel* fared not so successfully, but with Ravel's Sonatina he again came into his own delectable domain.

Steinberg Substitutes for Rodzinski

Jan. 27 (CH)—Replacing the indisposed Rodzinski, Wilhelm Steinberg conducted the Philharmonic concerts of tonight, and also of Friday, Saturday and Sunday. Perhaps there had been little rehearsing, but his performance was heavy-handed, and lacking imaginativeness. The program this evening consisted of the Vivaldi-Siloti D minor Concerto Grosso, Debussy's Nuages and Fêtes, Beethoven's Seventh, and the first performance of a Saxophone Concerto by Paul Creston with Vincent J. Abato as soloist. It is a bright, melodic work, clear in form and resourceful in writing. The attractive music and the skillful and appealing playing of Mr. Abato, brought warm response from the listeners.

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—*N. Y. Herald-Tribune*

Jan. 28 (TH) — Martial Singher's voice lacks something of sensuousness and he resorts to occasional falsettos, but his style, musicianship, diction, and engaging personality are a complete delight. In old and modern French music he was outstanding, but more so than in his German and Italian selections, but even those had authentic delivery and charm in Singher's presentation. His accompaniments were magnificently played by Paul Ulanowsky.

Jan. 29 (TH matinée,) — Harold Bradley, young Canadian pianist, read his romantic music with smoothness and considerable lyrical appeal, but strong authority was lacking in such test pieces as Beethoven's Appassionata Sonata and Bach's Chromatic Fantasy and Fugue . . . (TH 5:30 p.m.)—The Lener Quartet gave chamber music lovers a treat, with a beautifully performed program of two Brahms' works, the A minor Quartet, Op. 51, No. 2, and the G minor Sextet, much too seldom heard nowadavs. In the latter, the four artists had the assistance of Pvt. Nicholas Harsanyi, viola, and Janos Scholz, cello. The concert was the sixth in the Lener Series of eight. (CH)—The Saturday evening audience at the Philharmonic heard Leonard Rose, cellist of that orchestra, do the solo part of the Lalo Concerto, gracious music into which the young player put elegant approach, neat execution and a tone of uncommon sweetness. Under Steinberg, who showed more expertness and less rigidity than earlier in the week, the orchestra offered Weber's Oberon Overture, and the Beethoven Seventh. (The same program was repeated at the Sunday matinée next day). The afternoon gathering at the Metropolitan Museum expended much applause on the work of David Mannes and his orchestra, giving a free concert with Brahms' First, and lighter examples, including Strauss' lilting waltzes from his Rosenkavalier . . . (SH) A concert dedicated to the memory of Sergei Rachmaninoff (under the auspices of the Poushkin Society of America) had the assistance of Vladimir Heifetz and Maria Safonoff, pianists, and Semon Spielman, cellist.

Lotte Lehmann Cycle

Jan. 30 (TH, 3 p. m.)—Lotte Lehmann communed with Schumann (entire program) and in ideal voice, put all her art and heart into performances that enchanted the capacity audience. Paul Ulanowsky's piano cooperation had much to do with the endearing character of the occasion. (TH, 5.30 p. m.)—For the Beethoven series of the New Friends of Music, Claudio Arrau and Joseph Szigeti played three piano-violin Sonatas, C minor, Op. 30, No. 2, A major, Op. 12, No. 2, G major, Op. 96. The pair achieved surpassing ensemble in conception, quality and balance of tone, and errorless mechanism. (TH)—Paul Ulanowsky had hardly rested from the Lehmann recital when he was again impressively at the piano, this time for the evening concert of Margot Rebeil, soprano. She did rather a novel program, some of it with string quartet accompaniment, as two examples by Scarlatti, a Saint Säens Cantata and Virgil Thomson's melodious and moving Stabat Mater. Goossens was represented by three lovely and fastidiously made compositions, and there were also three excerpts from Paul Bowles' Memnon, appealing songs with rich fancy and skillfull writing for voice and piano. While Miss Rebeil's voice is not a powerful one, she possesses a secure musical insight, has poise and a prodigious memory. (TiH)—The League of Composers' concert was scanty in sustained melodies but had plenty of momentary lyric bits and pertly rhythmed motifs. Stravinsky and Hindemith peeked around the corner of most of the evening's music, except in Randall Thompson's String Quartet No. I, a nostalgic and breezy evocation of American folktune. David Diamond's Concerto for Two Pianos (three movements) is largely percussive, chattering, and formulated and counterpointed in the Neo-classical style. The short slow movement brings intermittent sunshine quickly clouded over. An undeniably serious Concerto, but hardly lovable. Also for the pianos was Theodore Chandler's Second Joyful Mystery, a fugue treating of the Visitation from the Roman Catholic Rosary—thoroughly delightful music, tender, tuneful, beautifully put together. Both duo numbers were played wtih extraordinary finish, musicianship, taste and ensemble mastery by Virginia Morley and Livingston Gearhart. Harold Shapero's Sonata for Piano and Violin premiered by the composer and Fredelle Lack, (violinist) sounded labored and unoriginal. Stravinsky's Concertino for String Quartet is one of the poorest of that creators works. The Guilet String Quartet furnished brilliant playing in the *opera* by Stravinsky and Thompson. (City Center)—New York Flute Club, in compositions mostly by older classicists. Members of the Columbia Woodwind Ensemble performed.

ARTIST STUDENTS OF ETHEL LEGINSKA

appeared in a recent concert in New York with an orchestra which she conducted. Left to right, front row, Viana Bey, Suzanne Gayner, Daniel Pollock, Sybil Steinberg. Back row, Gloria Greene, Neysa Dickinson and Ralph Pierce. (Photo by Sterling Trevor, Los Angeles.)

Jan. 31 (TH)—Peter Paul Loyanich, last heard here as a boy of 12, has become a more comprehensive interpreter. He showed highly schooled technic in Schumann's Toccata and virtuosic brilliance in Glazounoff's Etude de Concert in C. Some Bach-Liszt, Chopin, and Haydn were his other contributions all declaimed with youthful enthusiasm and vitality.

(CH)—Aubrey Pankey, Negro baritone, performed a representative program (under the auspices of the National Negro Congress). His voice is neither robust nor perfectly produced, but he makes the most of his vocal resources and adds to them decided musical intuition and sensitive appreciation of well-dictioned texts in various languages. Otto Herz was at the piano.

Temianka Plays Babin Novelty

Feb. 1 (TH)—Accompanied by adept pianist Artur Balsam, the violin recital of Henri Temianka pleased connoisseurs with the soloist's finely poised treatment of Bach, Mendelssohn (Concerto) and other matter, including a new Konzertstück by Victor Babin, with the composer at the piano. Temianka has every accomplishment for eminence in his field, including individual musical thought and a most agreeable personality. Babin, of the renowned two-piano team, revealed himself as composer of a pleasing and adroitly written piece of music. (CH)—Sidney Foster's piano playing is of a type that has come into large vogue these days; it is self-assured, glib, avoids obvious sentiment and uses tone and technic for etching rather than for coloristic expression. A program novelty was the Second Sonata by Norman Dello Joio, music clear, cold, motoric, rhythmic and well put together. It was performed brilliantly by the concert-giver, who induced the composer to take a bow.

Feb. 2 (CH)—In Bach-Liszt, Mozart and Beethoven, Alexander Borovsky's piano revelations were somewhat matter-of-fact, but after that he settled into his true *milieu*, with three Sonatas by Russian composers, Chopin's C sharp minor Scherzo, and Liszt's Feux Follets

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and F minor Etude. All that music was done with warmth, flowing fancy and charm. Lopatnikoff's Sonata (first performance) proved to be plausible material of modernly arid atmosphere. Scriabin's Second Sonata is his familiar mixture of Lizt and Chopin. Prokofieff's Sonata No. 2 was the best of the trinity, jaunty, whimsical, fetching. Borovsky had high favor from his hearers. Stanley Need, pianist from New Haven, offered his third Town Hall program. This former pupil of Alexander Siloti disclosed unusually fine pianism in some Scarlatti, Beethoven, Schumann, Chopin and others. Feeling, taste, notable technic and sensitivity of style are other facets of his art. Encores were necessary.

Mahler's Fourth Applauded

Feb. 3 (CH)—At the New York Center, the dance-harmonica recital of Paul Draper and Larry Adler gave keen pleasure in the arts which this pair master so completely. Draper is a pedal poet, and what Adler does with his little harmonica has become legendary. (CH)—Bruno Walter returned for a one-week engagement with the Philharmonic, leading Mahler's Fourth, Brahms' Tragic Overture and Schönberg's Verklärte Nacht. The Mahler pages, lovely and richly colored, were set forth with adorable devotion by Walter, and for the first time seemed to win general admiration at Carnegie Hall. Desi Halban, singing in English, did the soprano solo of the last movement with some appealing tones but unclear diction.

Feb. 4 (TH)—Georgette Michel, soprano, with Paul Berl at the piano, has a light voice of uneven placement. Her interpretations showed earnestness and intelligent purpose.

Feb. 5 (CH)—At this Philharmonic occasion Walter repeated the Mahler Fourth and Brahms' Tragic Overture and added a brisk and atmospheric performance of Mozart's Prague Symphony, D major, No. 38. (CH)—Ricardo Odnoposoff, Argentine violinist, scored strongly at his recital, with finished playing, glowing tone, and vital readings in various styles. He won ovational applause with the Bach G minor Sonata, Franck's Sonata and the Paganini D major Concerto. (TH matinée)—Rosalyn Turek, Bach apostle, in the second of her three concerts dedicated to that master, as before, gave carefully considered utterances, polished in pianism, and infused with refreshing human qualities. (TH, late matinée)—The Lener Quartet, in another Saturday offering of high worth, with Schumann's A major Quartet and Brahms' Clarinet Quintet, assisted by Harold Freeman.

(TH) — Led by competent Zoltan Fekete, members of the NBC Symphony Orchestra were heard in a concert under the auspices of the Harmony Guild of New York. The works played were Franco's In Memoriam and Concertino Lirico for violin and chamber orchestra, Alceste Suite by Gluck—Fekete, Haydn's C major Symphony and Mahler's Kindertotenlieder, with Jane Snow as contralto soloist. Johan Franco's Locksley Hall, written while he was at Pope Field air base, was premiered by the singer.

Feb. 6 (CH matinée)—The Philharmonic under Walter gave its fourth current hearing to Mahler's No. 4, and also a delightful voicing of Mozart's Haffner Symphony, played with admirable delicacy by the orchestra.

(RCA Studio, matinée)—The NBC Symphony Orchestra under Stokowski led off with his own arrangement of a classical aria by Cesti, followed by Schubert's Unfinished Symphony and Schönberg's Piano Concerto, Op. 42, Edward Steuermann soloist. After the serene presentation of heart-warming Schubert, the conductor announced that he had spent a month studying the Schönberg score and thought it one of the landmarks of musical history. The present reviewer on first hearing found it weaker than earlier Schönberg. Steuermann played remarkably—fast, loud, percussively, and probably the correct notes and in the spirit of the Schönbergian idiom. (CH)—Accompanied by Oscar Kosches, Caterina Jarboro, Negro soprano of wide-ranged and warmly-timbred voice, gave a program of concert and operatic music intelligently and expressively sung. (TH, 3 p.m.)—Thomas Richner's competent piano mechanism and musicianship had a cordial reception. Aside from some standard works he played three modern examples, his own brightly written Toccata; Dello Joio's Small Suite, arrestingly harmonized; and Harold Morris' Sonnet and Etude, the former beautifully meditative, the latter adeptly fashioned for display. (TH, 5.30 p.m.)—Joseph Szigeti and Claudio Arrau joined their outstanding talents in four Violin-Piano Sonatas by Beethoven, thereby furthering engagingly the series of that composer undertaken by the New Friends of Music. (CCH matinêe)—Julius Goldstein, in the first of two piano recitals covering Bach's Well-Tempered Clavichord, played 19 Preludes and Fugues preceded by spoken comment. This entire Sunday was a busy one musically in Greater New York, with performances by the Voge Opera Group, and a Russian company (giving Boris Godunoff); a Festival of Jewish Arts; director Elie Siegmeister's American Ballad Singers in fascinating American folk material splendidly sung; and the weekly operatic concert at the Metropolitan Opera House.

(BP)—Nina Gordani, in a costume recital of folksongs from various lands including our own, gave performances colorful, vocally versatile, and expressive in pantomime.

Feb. 7 (CH)—Jorge Bolet, young Cuban pianist, showed clean technical command and a wide range of stylistic sense in Schubert's Wanderer Fantasy, Mozart's F major Sonata, works by Debussy, Shostakovich (Preludes) and Liszt. (CCH)—Robert Rudie (who had made his debut here in 1931 at the age of 10) has matured since under the tutelage of Persinger and Malkin. While not impeccable in fingering, he has musical insight and taste, and a tone of uncommon fullness and beauty. His efficient accompanist was Leonid Hambro, USNR.

Feb. 8 (CH)—Brailowsky's pianism and interpretative eminence came into grateful light again with his program of Bach-Busoni, Scarlatti, Ravel, Liszt, Rachmaninoff, Beethoven (E flat Sonata Opus 31 No. 3) and Chopin. The listeners acclaimed him becomingly. (TH)—William Gephart, baritone, sang a conventional list of numbers to which he extended a light voice of limited range, which he uses tastefully and with sure musical grasp.

Mary Craig Sings at Plaza

Mary Craig, concert and operatic soprano, on Jan. 27, was guest-artist at the second of the season's Thursday Salons Intimes of Frances Pelton-Jones at the Plaza. Miss Craig was heard to advantage in interesting groups of 17th and 18th Century arias and songs. Throughout, she displayed a voice of lovely quality, clarity and wide range, all enhanced by a charming personality and outstanding musicianship. In addition to her own instrumental numbers Mme. Pelton-Jones was at the harpsichord for Miss Craig. M. S.

Betty Paret Married to Officer

Betty Paret, harpist, and Clifford Arthur Moreland, of London, Second Officer, British Merchant Navy, were married on Jan. 13 in St. Thomas P. E. Church, New York, by the Rev. Dr. Roelif H. Brooks, rector. Mr. Moreland recently was commended for his work as gunnery officer in the sinking of a Japanese submarine off Australia.

CAROL SILVER

WINS EAST IN FIRST RECITAL IN NEW YORK CITY

NEW YORK TIMES, Feb. 13, 1944

"Carol Silver, young Chicago pianist, made her New York debut yesterday afternoon at Town Hall in a program opening with the Bach-Busoni Toccata in C major and closing with the Chopin B minor Sonata, Opus 58. Shorter works by Chopin, Liszt, Ravel and Khatchaturian made up the remainder of the list.

Miss Silver is one of the most promising young pianists heard here in a long time. Tonally and technically her pianism is extraordinary, altogether beyond what is usually heard at debuts. It is easy to understand why Miss Silver was chosen last year as the Middle West's outstanding young pianist in a contest arranged by the Adult Educational Council and the Society of American Musicians, and was presented last month in the Musical-Arts Piano Series in Chicago, in which the world's foremost artists appear.

It is doubtful that Miss Silver missed a single note throughout her entire program, which bristled with technical difficulties, although she took the rapid passages at the full speed indicated. Not only this, but her runs pearled and were of the utmost smoothness, with perfect shadings, her trills were of an equal smoothness, her thirds and her octaves impeccable. All this with an effortlessness that added to the delight her performance gave. Finally, she showed great power, which was equally effortless . . ."

NEW YORK HERALD TRIBUNE, Feb. 13, 1944

"Here is a young pianist who has acquired an extraordinary technical mastery of her instrument. She has strength, a brilliant tone and apparently possesses fingers of steel . . . This young lady shows unusual promise. It will be interesting to watch her artistic development."

PM, Feb. 14, 1944

"Carol Silver, 19, a very pretty blonde from Chicago, demonstrated at Town Hall that, contrary to popular belief, a youngster is often more likely to give a satisfying performance of Bach than of more romantic composers like Liszt and Chopin. She is remarkably well schooled, has a fine, firm tone and strong, precise fingers for the piano . . ."

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CHICAGO

By René Devries

During the absence of Desire Defauw, Conductor Hans Lange directed the Chicago Symphony Orchestra in four programs, listing several novelties. The first Chicago performance of two Bach chorale preludes transcribed by Arnold Schönberg, which created a mild impression, formed, with two poems by Bloch, The Fountains of Rome by Respighi and the Brahms Second Symphony, the programs of the last Thursday-Friday concerts of January. At the Tuesday afternoon concert, Lange included works by Weber, Deems Taylor, Mendelssohn and Weinberger. He succeeded in making the overture to Der Freichütz surprisingly bright and sombre in turn; the Italian Symphony ran along joyfully but it was with the Through the Looking Glass suite that the orchestra proved its mettle and the conductor his musical knowledge and eloquence.

Rubinstein, Mitropoulos, Minneapolis Orchestra

An all-Rachmaninoff program was played by the Minneapolis Orchestra, Dimitri Mitropoulos conducting. Artur Rubinstein performed the Master's Concerto No. 2 in C minor. It was the sixth event in the History and Enjoyment of Music Series at Civic Opera House. The purely orchestral numbers listed the Prelude in C Sharp Minor as orchestrated by Sir Henry Wood, and the Symphony No. 2 in E minor.

Stravinsky Concert Attracts Throng to Mandel Hall

The name of Igor Stravinsky brought a throng to Mandel Hall where the composer-pianist-conductor gave a concert under the auspices of the University School of Music. He had the assistance of William MacGregor, pianist; John Weicher, violinist, and an ensemble of the Chicago Symphony. The concert was the second in the Composer's Concerts Series.

One of the most interesting and best played recitals in the Musical Arts Piano Series was that by the "young" veteran of the keyboard Josef Hofmann whose appearance in Orchestra Hall must be chronicled as an event.

Segovia, Milstein and Levant

After an absence of five years, Segovia gave a full length recital at Eighth St. Theatre, delighting his innumerable admirers by his inimitable and transcendent artistry.

Whenever Nathan Milstein comes to Chicago as recital-giver or as soloist with the Chicago Symphony, the multitude is on hand to shower approval. No exception was noticed when Milstein played a lengthy program at Orchestra Hall.

Versatile Oscar Levant exercised his magic before a crowded assemblage at Civic Opera House as soloist with an orchestra composed of members of the Chicago Symphony Orchestra led by Lange. He performed the Allegro Moderato from Grieg's A Minor Concerto and the one by Gershwin.

Roth Quartet Returns

The Roth Quartet, not heard here in many seasons, made a most propitious return in a recital at Kimball Hall. The group was ably assisted by Hugh Hodgson in the Shostakovich Quintet which bears repitition when played by so fine an ensemble.

Other Programs Given

That glamorous danseuse - choreographer Mia Slavenska, formerly of the Ballet Russe de Monte Carlo, danced to new favor in two appearances at Eighth St. Theatre.

In his only Chicago recital this season Yehudi Menuhin brought into play all the violinistic qualities to which he has accustomed us.

Precocious children are emerging from every part of the country. The latest to come to attention are Gloria Green and Vivian Bey, pianists, both from California, who played in Kimball Hall.

The Lawrence College Choir annually includes Chicago on its winter tour. Conductor, Dean Carl J. Waterman unmistakably proves what he can accomplish in programs embracing many schools and moods. This season he included Motets of the Russian Religious School of Music; operatic choruses, popular numbers and works by contemporary composers. The choir, of young boys and girls, possesses fresh solid voices, capable of expressing emotion tellingly and their leader has instilled in them the principles of good diction, excellent phrasing, noble interpretation and lovely nuance.

Lakeview Musical Society held its Active Members Concert in the Alliance Francaise Music Room. Heard on this occasion were Ruth Cartwright, pianist; Gisela Wittch, soprano; and Ruth Massey, violinist. Mrs. Frederic Tellander, is the president. Mrs. Alice Shearer had charge of the program.

Yvonee Chauveau at Sherwood Hall

Student of Senia Greve, Yvonne Chauveau, a young and attractive soprano is forging ahead. Heard in excerpts from Gluck's Iphigenia in Tauris, the young lady delivered the aria O toi qui prolongeas mes jours, with authority, fine diction, correct phrasing and tonal beauty. She had the valued assistance of Beverly Watts at the piano.

Musicians Club of Women Concert

The Musicians Club of Women presented the following artist members at its concert in Curtiss Hall: Anne Cierpick, soprano; March Strain, contralto; Edith Anthony; flutist; Brenda Baum, pianist; and a group of dancers directed by Mildred Zook Dickinson. The accompanists were Amanda MacDonald, Helen Carlisle and Lillian Smith.

Russian Trio at Arts Club

Once a month the Russian Trio furnishes a program for the Chicago Chamber Music in the Arts Club. This concert marked the last appearance of violinist Herman Clebanoff, who leaves for the Armed Services soon. The trio will carry on as Mme. Mina Mesirow-Minchin, director and founder, has discovered a substitute for the March and April concerts.

De Paul University Recitals

Three recitals were given by DePaul University during January. A program of original composition of students from the class of Dr. Samuel A. Lieberson, had for principal item a Latin Mass in polyphonic style, sung by a woman's choir. Advanced students from classes of Sergei Tarnowsky, Walter Knupfer, Magdalen Massman, Richard Czerwonsky and Morris Gomberg were heard to advantage in a miscellaneous program and 36 juniors and seniors of the Preparatory Department participated at the third program later.

Reuter Plays for American Opera Society

Replacing at the eleventh hour the indisposed Edward Collins, scheduled to introduce some of his songs and piano compositions at the meeting of the American Opera Society, Rudolph Reuter performed a formidable task superbly, besides giving most artistic and effective accompaniments to Nancy Carr, dramatic soprano, who sang manuscript compositions by Collins. The affair took place at the home of Mrs. Jones Jarratt, under the presidency of Elaine De Sellem.

Miss De Sellem, eminent mezzo-soprano, lecturer, teacher and club-woman, gave her lecture, Four Pillars of American Music, for the Dyolexia Guild at Wesley Memorial recently. She also presided at the Racquet Club when the American Opera Society presented the premiere of Fable of the Stars, a gala ballet in 8 episodes, choreographed, written and dedicated to the Society by Gladys Hight, director.

ANNA FITZU

Anna Fitzu's Work Shop

Anna Fitzu, teacher of singing, has established under one roof the theatre that bears her name, a spacious and beautifully equipped studio and her concert bureau and agency. Among her artist-students is Monna Bradford, who made a pronounced success as Siebel in Faust with the Wagner Opera Company, and has been re-engaged to sing Nancy in Martha with the same organization next season, and a major role in Roberta under Bamboschek next month. Richard Gordon, tenor, is booked until summer, and the attractive soprano, Shirley Dickinson, who sang Micaela in Carmen in the WGN production at Medinah Temple, has been engaged for three appearances with General Motors Programs of the Air.

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ST. LOUIS

By OSCAR CONDON

During the last five weeks, the St. Louis Symphony became almost what the late W. J. Henderson once referred to as a multitudinously conducted orchestra. Five different conductors exhibited their respective styles and talents, incidentally bringing novelty and spice to the programs. This was occasioned by Vladimir Golschmann's two weeks' absence as guest conductor of the Boston Symphony.

Before leaving, Golschmann presided over the ninth concert pair, which included the first performance anywhere of Wiktor Labunski's Symphony in G minor, two movements of which were played and conducted by the composer. It was pleasant but not very profound music. Goldschmann's expressive delivery was apparent in performances of Gluck's Iphigenie en Aulide overture, Mozart's Jupiter symphony, Strauss' Rosenkavalier waltzes and the Ravel Spanish Rhapsodie.

Rachmaninoff Memorial

The music of Rachmaninoff supplied the tenth pair of programs, which took on the guise of a festival with the exciting pianism of Artur Rubinstein kindling the emotions of two capacity crowds. Rubinstein is a perennial with this orchestra and is always a sure-fire attraction both on the stage and at the box-office.

This program was also an innovation. The orchestra's lone contribution was the great Russian's sombre symphonic poem, The Island Of The Dead, after which Rubinstein took over and kept proceedings at high pitch with both the Paganini Variations and the C minor concerto, afterwards quelling the violent din of hand clapping with encores.

The Saturday night concert was conducted by Golschmann, who left for Boston the following morning. He entrusted the Sunday afternoon session to Concertmaster Harry Farbman, who accomplished the difficult task quite nobly.

The following week Andre Kostelanetz assumed the baton and had as soloist the popular young cellist, Raya Garbousova. The orchestra responded in excellent fashion to the authoritative direction of Kostelanetz, who performed Kabalevsky's overture to Colas Breugnon, Stravinsky's Firebird suite and the Franck Symphony. Miss Garbousova, playing the Saint-Saëns A minor concerto, extracted everything possible from this frail work and was tendered a rousing reception.

Next came Isaac Stern as violin soloist in his first St. Louis appearance. His playing of the Brahms concerto introduced a newcomer of singularly fine attainments, revealing a depth of feeling, musicianship and complete technical equipment. The orchestra was conducted by Farbman, who gave satisfactory performances of Beethoven's Egmont overture, Copland's suite from Billy The Kid, Turina's Prayer of the Toreador, for strings, and the prelude to Meistersinger.

Viennese Festival

Conductor Number Five was Robert Stolz, whom the Symphony Society presented in a festival of Viennese music, as an extra concert. A crowd of more than 3,300 applauded and encored the lilting operetta tunes interpreted with fine authority by the famed composer-conductor, who was assisted by Hertha Glaz, contralto of the Metropolitan Opera, and Mario Berini, American tenor.

Entertainment, Inc., presented the Ballet Russe de Monte Carlo in three performances at Kiel Auditorium to large and appreciative audiences. Among the new ballets was The Red Poppy, with score by Gliere, in which Alexandra Danilova and Frederic Franklin scored impressively. Mme. Nijinska's Etude, set to music of Bach, was decidedly interesting. The Bluebird, Prince Igor, Chopin Concerto and Agnes DeMille's Rodeo were included in the repertoire elaborately staged and beautifully executed. A large orchestra was under the capable direction of Franz Allers.

INDIANAPOLIS

By HERSCHELL C. GREGORY

The Ballet Russe de Monte Carlo gave two interesting programs at the Murat Theatre: Les Sylphides, after Chopin; The Red Poppy, with music by Gliere; a new version of the Polovetsian dances from Prince Igor by Borodin; Etude, to music by Bach; the popular Tschaikovsky Nutcracker Suite; and Rodeo, with score by Aaron Copland. The noted company of dancers were headed by Alexandra Danilova, Dorothy Ethridge, Krassovska, Youskevitch, and Frederic Franklin, with Franz Allers directing an admirable orchestra.

Alec Templeton, playing under the auspices of the Martens Concerts at the Murat, gave works by Bach, Purcell, Mozart, Rachmaninoff, Shostakovich, Chopin, Ravel, and Beethoven's Sonata Pathétique. In addition, the soloist contributed some of his own pieces and improvisations on themes named by members of the capacity audience.

Egon Petri attracted a large audience to his recital before members of the Matinee Musicale. Franck's Prelude, Choral, and Fugue; Bach's Chromatic Fantasy and Fugue and Beethoven's Sonata in A Flat, Op. 110, were the major works. Of the contemporaries he chose Medtner, Prokofieff, and Rachmaninoff—the latter group infused with musical sensitiveness and reflected excellent musicianship.

The Athenaeum Turners were hosts for the first Triad Music Festival in February. Three male choruses, the Knights of Columbus Choir, Murat Chanters, and the Indianapolis Maennerchor, gave the choral numbers. The Athenaeum Concert Orchestra, under Constantine Borshoff, was heard in works by von Suppé, Herbert, and Friedemann.

Paul Lindstaedt, played an interesting piano program featuring Schumann's Symphonic Etudes, the Bach-Liszt Fantasie and Fugue in G minor, Brahms, Chopin, Scriabin, and DeFalla works, revealing excellent technique and serious study.

Stokowski to Open N. Y. City Symphony Concerts, March 6

Leopold Stokowski will conduct the newly organized New York City Symphony at the City Center, 131 W. 55th Street, in the first four concerts, Monday, March 6, at 8:45 o'clock; Tuesday, March 7, at 5:45 p.m.; Monday, March 13, at 8:45 p.m., and Tuesday, March 14, at 5:45 p.m. The late afternoon concerts have been planned especially for war workers, men and women in the armed forces, and children.

Final auditions were being held to select the 80 players when this issue went to press. Stokowski, who is serving without remuneration, will conduct for four weeks before going to Mexico and South America and fulfilling other engagements. Guest conductors will take over in his absence.

Meanwhile, Stokowski conducted a chorus of 240 WAVES at Hunter College, New York, Feb. 8, under USO-Camp Shows' auspices for an audience of WAVES. This is the first time USO-Camp Shows has presented a choral group of this size. Another "first time" under the same sponsorship was the appearance on Feb. 14 for the same audience at Hunter College of the Salvatore Baccaloni Company in the Rossini opera Barber of Seville.

Arline Neuhoff photo

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New York February 20, 1944 No. 3086

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

ON A WINTER HOLIDAY

Arpad Sandor, New York pianist, accompanist and coach, with Mrs. Sandor at the Beverly Lake House, in Krumville, N. Y.

That New York Hat

A correspondent sends us an editorial from a Chicago newspaper, but unfortunately with its name unattached. The writer of the article deplores the appeal being made by the Metropolitan Opera for public donations to its guarantee fund, and says, "This solicitation might be regarded as another evidence of the shamelessness that seems to characterize New York in such matters. There are more people and more rich people there than in any other city in the country, but scarcely a week passes in which New Yorkers are not passing the hat around the country to raise money for institutions which are essentially local to New York. . . . In this instance, however, mitigating circumstances can be found. For one thing, the Metropolitan productions are broadcast to the nation."

That is precisely the reason why the Metropolitan is addressing its appeal largely to radio listeners, and surely they do not constitute a local audience. From Maine to California, and Oregon to Florida, they get their Saturday afternoon opera free, despite the fact that it costs a fortune to keep the Metropolitan functioning, while the Texas Company pays another appreciable sum to put those matinées on the air.

The Chicago editorialist evidently overlooks the advantage to his own city, which is having no lyric performances of its own this season. If the Metropolitan were not broadcasting, Chicagoans would be entirely without opera unless they come to New York—except, of course, that provided by visiting companies and a few minor local groups.

Incidentally, Chicago might pass around the hat in its own bailiwick to help resume the splendid series at the Civic Opera House, so suddenly cancelled last autumn, greatly to the regret of local admirers, and to everyone throughout the country who has the welfare and progress of grand opera at heart.

• • •

Romain Rolland

News of the death of Romain Rolland, venerable French musicologist and novelist, who won the Nobel prize in 1916, comes from England. The last report which reached America in the autumn was of his being placed in an internment camp in France by the Germans. He is reported to have died under more or less mysterious circumstances, some time in October.

Perhaps at 77, the rigors of his treatment—a frail figure, indeed, in his last pictures—hastened the end. We shall not know until the opening of the records, which one may be sure have been zealously kept by the patriots of all lands overrun by the Swastika. In due time too, there will doubtless be some reckoning for those who have been responsible for so many crimes.

This however will not restore to the world of music an ornament such as was Rolland. It is ironic that the great writer devoted several of his best books to studies of Beethoven and Goethe, two chief jewels in the diadem of German and world culture. His famous musical novel, Jean Christophe, which traced the life of a musician from Germany who settled in France, still stands supreme in its field. It is interesting that the story analyzes the decadence in the artistic world of France which foreshadowed political disaster.

Rolland was an ardent lover of freedom, and the fact that in his later years he was accepted as a spokesman for the revolutionary spirit doubtless sealed his doom with the forces of Himmler. Nevertheless, the light which he shed will outlast the brief and brutal blaze of the New Order and its frenzied philosophers. And the day will surely come when the better type of cultured German will mourn the passing of one whose books paid tribute to the loftiest ideals of man.

Meanwhile, some consolation may be found in the fact that the music of Beethoven is today sounding in support of those ideals of freedom that he so triumphantly expounded, and that this music will be part of the universal paean when the aggressors are finally swept away and mankind is again united.

• • •

NO MILQUETOASTS, THESE

Hand in hand with the increased output of large-form compositions by Americans have gone the opportunities for performances of that material. There are more musical clubs, more orchestras, more concert courses than ever before, and then of course the phonograph and the radio help in the hearings and dissemination.

However, it was the awakened militancy of our composers that caused them to make full use of their new advantages. There was a time when the American musical creator shrank within his own modesty and was overcome with humble thanks when anyone performed his works. He accepted condescending patronage but claimed no rights. This century, with its flair for publicity, brought courage to the composer. He made his views heard in speeches, in magazine articles, in newspaper interviews. He helped to organize societies that specialized in the production of new American music. He prodded those foreign-born conductors of our orchestras who seemed to know no other symphonic scores than the ones that came from Europe. He even had the temerity to demand royalties for performances, whereas he formerly was content with a mere "Thank you" (if that) and no cash.

Now all is different, happily. There is no reason—and there never was—for American composers to be outcasts in their own land. Certainly the European masters set no such example. Beethoven and Mozart were ardent propagandists for their own works, and even advertised them in the public prints. Berlioz fought for recognition until he received it. So did Wagner. So did Richard Strauss. And there were others. The American public, so long indifferent to our composers, is showing every tendency to stand behind them, both because of their merits and because it loves good fighters.

VARIATIONS

By Leonard Liebling

There has come to this desk a little paper-covered brochure of 31 pages, telling succinctly and affectionately the story of one of the musical pioneers of the United States who played a vital part in the modern artistic development of the Middle West. He was plain Carl Busch, when he first emigrated to Kansas City as a 25-year old Dane in 1887, but became Sir Carl Busch when in 1912 the King of Denmark invited him to take charge of the Danish-American Festival in Copenhagen, and in recognition of his services to Danish music in America, made him a Knight of Dannebrog, the highest titular honor conferred by Danish royalty.

A gentle, self-effacing personality, and sincere, thorough musician, Sir Carl carried on with no thought of monetary reward, composed in the larger forms, taught, and founded and conducted the symphony orchestra in his community. He was lovingly known to all there as the "Father of Kansas City Music"—the city to which he had come with hardly any money, luggage consisting mainly of sheet music, but with a tremendous stock of youthful vision, ambition and enthusiasm.

He organized a string quartet, a mixed chorus of 100 voices, a women's chorus of 50, a children's orchestra, a violin class, and to eke out his living expenses, played in theaters and for dances. In 1895 he was asked to get together a symphony orchestra, and formed one with 40 members, which ultimately, after the usual ups and downs, developed into the present major organization.

In spite of all his other activities, Busch found time for prolific composing, including a dozen or so orchestral scores, chamber music, choral, works, madrigals, songs, etc. He won a number of composers' contests; received a Mus. Doc. degree from Bethany College, and a budget of medals and other awards. The Norwegian Government made him a Knight of St. Olaf. At the New York World's Fair, his name was on the Wall of Fame. In 1898 he conducted his own Symphony, and a local critic wrote, "It is the first written by a Kansas Citian, a first seedling sown for original art in the Great West, that not so long ago had been the home of the savage." It was pure romantic music, as was everything Busch composed. He never fell under the influence of the twentieth century experimentalists, but he made frequent use of Indian themes and atmosphere.

• • •

I met Busch many years ago in Kansas City, and remember him as a modest, kindly-faced, soft-spoken gentleman, wearing an aristocratic goatee, a cavalier of the old school, courtly, dignified, with words of praise for all his colleagues, and a great love for the city to which he had dedicated his talents and energies. With characteristic grace, he credited Mrs. Busch, an exceptionally fine pianist, with being the real inspiration of his career. "I just did what she told me," he said. We had a long, congenial evening at their simple home, where he proudly showed me his large collection of bows, stringed and band instruments, autographed pictures and scores, and letters from distinguished musicians all over the world.

When Busch died not long ago, all this came back to me, and I thought too of men like him in many other American cities, Europeans who had come to our land, grew up with it, and planted the beginnings of that musical culture destined to bring such splendid results. Of all those men, however, none had higher ideals, finer character, or more unmercenary love of the cause, than grand old Carl Busch. It is eminently fitting that he should be paid tribute by such an understanding and devoted biographer as Mildred Howard Barney (The University of Kansas City Press).

At the Opera Bar
In one Act

Characters:
Old Man
Middle-Aged Man
Young Man
Bartender

[Scene.—*Buffet of the Metropolitan Opera House during a performance of a Ring music drama. Middle-Aged Man and Young Man are standing at the bar. Old Man sits alone at nearby table, drinking. Pays only occasional attention to the conversation of the other two.*]

Y.M.—(*To bartender*) Gimme a double Scotch —quick!
Bart.—Yessir (*pours drink*).
M.A.M.—I'll have the same.
Bart.—Very good, sir (*as before*).
M.A.M.—(*To Y.M.*) Excuse me stranger, are they still yowling down there?
Y.M.—Worse luck. Second half of the thing has just begun.
M.A.M.—D'you feel the same about grand opera as I do?
Y.M.—I think it's awful. How 'bout you?
M.A.M.—I think it's even worse than that.
Y.M.—Have a drink with me.
M.A.M.—Sure. Double Scotch (*to bartender*). Keep the soda.
Y.M.—Same goes for me.
Bart.—(*Setting out drinks*) There you are, gentlemen.
M.A.M.—Here's to longer intermissions.
Y.M.—Tell me, what's the opera tonight? Started so long ago, I forget.
M.A.M.—Must be Wagner.
Y.M.—Oh yes, I remember. Lohengold or something, from the Ring-a-Ring-a-Rosy. I been here since six o'clock.
M.A.M.—Seems to me I been here a week.
Y.M.—Opera drives me nuts.
M.A.M.—Me too. Have another.
Y.M.—Sure. Two more. (*To bartender*) Set 'em up, buddy.
M.A.M.—Wouldn't be so bad if they only wouldn't sing.
Y.M.—Sing? You mean howl. (*Imitates*). Mwaahhhh!
M.A.M.—Don't they know there's people in there trying to sleep?
Y.M.—You said it. I was nice and napping waaay back in the corner of the box, when some bellowing tenor woke me up.
M.A.M.—Zat so? Well, I wasn't in my box almost the first half. I was out here.
Y.M.—Lucky devil. My wife caught me trying to sneak out.
M.A.M.—Your wife makes you come here, too?
Y.M.—Cert'ny did. And that's not all. She drags me here once a week.
M.A.M.—So does mine. Every Monday night.
Y.M.—Mine too. And what's more, she drags me all the way from Philadelphia.
M.A.M.—Yes? S'funny; so does mine.
Y.M.—F'm Philadelphia?
M.A.M.—Yeah!
Y.M.—You from Philadelphia?
M.A.M.—Uh, huh.
Y.M.—So'm I. Have another drink.
M.A.M.—Okay.
Y.M.—(*To bartender*) Two more—doubles.
M.A.M.—Small world, what?
Y.M.—Yes, smaller all th' time.
M.A.M.—Shay, where you live in Philadelphia?
Y.M.—Chestnut Street.
M.A.M.—You do? Why, I live on Chestnut Street!
Y.M.—Ah, you're kidding. What number Chestnut?
M.A.M.—No kidding. Number is hunnerd fifty-two, North.
Y.M.—Hunnerd fifty-two? Thash my number too.
M.A.M.—Aw, go on! Same number?
Y.M.—Sure.
M.A.M.—Wha' floor?
Y.M.—Seventh.
M.A.M.—Seventh? Thash my floor.
Y.M.—Whash number your apartment?
M.A.M.—Let's see—um! It's Eight B.
Y.M.—Wh—I'm in Eight B too.
Old Man.—(*Turns and regards speakers with interest*).
M.A.M.—Hay—whash your name?
Y.M.—Henry Barker McGillicuddy.
M.A.M.—Gosh! Thash my name too—
Old Man.—(*To bartender*) Am I going dippy? Or what is this?
Bart.—Oh, don't mind them. It's father and son. They haven't recognized each other yet.

(The End—Quickly.)

The other evening at the Metropolitan, after a glamorous Aida occasion, the writer of these lines was approached by an eager-eyed young woman who had just left the row of standees. She asked, "Could I know what a professional critic thinks of tonight's performance?" "Certainly", was the answer; "it began at 8:15, and ended precisely at 11." "I know you're joking," she persisted, "but I really would like to hear what you think." "Did you enjoy the performance?" the professional inquired: "I thought it was wonderful," said the young woman. "Well then, that's all the criticism you need," she was told.

• • •

Chicago, Ill.
Feb. 5, 1944

Dear Variations:

Rudolph Reuter, the pianist, playing a concert in a Midwest State college, found the preliminary announcements of the event to read:

"Next month, on the 23rd, we are to hear Rudolph Reuter, prominent male pianist."

Like female wrestler, or bearded lady, an unusual novelty?

Greetings,
Grace Pratt

• • •

"Arturo Toscanini is being suggested by certain groups as President of a Republic of Italy".—News item.

Groups of his enemies? What happened to Paderewski as Premier of Poland, shouldn't happen to a—Toscanini.

• • •

Striking back at Rodzinski for his strictures against the jazzists, one of that tribe declares, "He conducts at Cornegie Hall."

• • •

An angelic conductor and a demon editor exchanged Richard Strauss reminiscences the other eve, and the scribe mentioned the composer's editorship of Die Musik, famous Berlin journal of the early part of this century.

The conductor insisted that Strauss never had edited Die Musik, and so the affirmant groped in his Riemann's Musik-Lexikon (1929 issue) next day until he found this item on page 1234, which reads in translation: "Die Musik .... published since 1904 under editorship of Richard Strauss; 1918-28 under Arthur Seidl." The winner says that his drink is a Daiquiri, with plenty of lemon. When, Maestro?

MONTREAL

By MARY E. COVERT

Montreal had visits from four outstanding musicians and a famous choir within a few days recently. At an afternoon meeting of the Ladies' Morning Musical Club, at the Ritz-Carlton Hotel, Jan. 20, Lotte Lehmann gave a recital. Her program consisted of a group of Schubert's Lieder, Schumann's cycle Frauenliebe und Leben, songs by Fauré, Hahn, Duparc, and Strauss. It was a pleasure to note that during this War, there is not the narrow-mindedness in regard to German Lieder that there was in 1914-18.

The same night, a great performance of Handel's Messiah was given in Notre Dame Church. The choir of 55 was conducted by Sir Thomas Beecham and had been trained by Berkeley E. Chadwick, director of Montreal's Elgar Choir for many years. The soloists were Stella Andreva, soprano; Lilian Knowles, contralto; John Dudley, tenor and Robert Nicholson, bass. There was a huge audience, headed by the Governor-General, the Duke of Athlone, and his wife, Princess Alice. Tickets for standing room were hard to obtain.

Montreal, too, can be very happy over the events which the Montreal Festivals have presented during the past few seasons. On the same and the following nights, the Don Cossack Choir drew big audiences to Montreal's largest theatre, the St. Denis. Earlier the same week, Lady Beecham, better known as Betty Humby, British pianist, made a hit at the Rotary Club when she gave a lecture, Music in Wartime.

Jan. 24 was highlighted by a recital by Yehudi Menuhin. Still as wonderful a violinist as ever, he thrilled the audience which packed His Majesty's Theatre. His program was topped by Beethoven's "Kreutzer" Sonata, Debussy's sonata in G minor, and Saint-Saen's Rondo Capriccioso. The fine piano associate was Adolph Baller.

Montreal has been doing well so far in the matter of musical events, and by the looks of things will continue to do so. More on that score later.

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•
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Saskatoon Symphony Draws Throngs

SASKATOON, SASK. — Capacity audiences are assured for this season's four concerts by the Saskatoon Symphony. With Dean Arthur Collingwood as conductor, the orchestra played Schubert's "Unfinished" Symphony and works by Mozart and British composers for the opening concert.

Evelyn Eby gave a piano recital, playing Rameau Variations, a Scarlatti sonata, Fantasia and Fugue in G minor (Bach-Liszt), the Chopin B minor sonata, Debussy's Mouvement, Etude in ornaments and the Saint-Saëns Valse-Etude.

Recitalists appearing on the Young Artists series this season are Winifred Scott, pianist, and Morley Margolis, baritone, of Winnipeg, and Thelma Johannes, pianist, Saskatoon. The series is sponsored by the Canadian Federation of Music Teachers.

The Musical Art Club opened its 20th season with recital by Evelyn Eby, pianist, Dorothy Overholt, violinist, Norman Harper, baritone. The Women's Musical Club gave a program of music of the Allied nations.

The music teachers' association heard from the Dominion president, Lyell Gustin, a report of the fifth biennial executive meeting held here last summer. The two newest provinces to join the four western ones are Ontario and Quebec.

For the 31st Saskatchewan Musical Festival in May, the adjudicators will be Sir Ernest MacMillan and Max Pirani.

LYELL GUSTIN.

Marion Bauer Lectures at N.Y.U.

Marion Bauer, American composer and associate professor of music at New York University, is giving a series of fifteen weekly evening lectures on the great symphonies from Haydn to Shostakovich at the University on Tuesday evenings.

ROSE GOLDBLATT
(Photo by Jacoby.)

Rose Goldblatt Premieres Own Arrangement of Corelli

Rose Goldblatt, Canadian pianist, recently added another to her list of accomplishments. In a concert at Kingston, Ont., she gave the premiere of her own arrangement for piano of the familiar violin number, Corelli's Folies d'Espagne.

Miss Goldblatt holds the Associate degree of the Royal College of Music in London, and has concertized extensively in England and Canada. She made her New York debut in Town Hall in 1942 and is scheduled to return there next season.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 20. Philharmonic-Symphony Society, same program as Thursday evening, CH, A.
Feb. 20. Edith Sewell, soprano, TH, A.
Feb. 20. New Friends of Music (Budapest Quartet), TH, 5:30.
Feb. 20. Hilda Banks, pianist, TH, E.
Feb. 21. Saidenberg Little Symphony, TiH, E.
Feb. 21. Bernardo Segall, pianist, CH, E.
Feb. 21. Jacques Margolies, violinist, TH, E.
Feb. 22. Povla Frijsh, song recital, TH, A.
Feb. 22. Marilyn Meyer, pianist, TH, E.
Feb. 23. Roth Quartet, Carl Friedberg, pianist, TH, E.
Feb. 23. Vlado Kolitsch, violinist, CH, E.
Feb. 24. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
Feb. 25. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Feb. 25. Margaret Fisher, pianist, TH, E.
Feb. 26. David Nadien, violinist, TH, A.
Feb. 26. Philharmonic-Symphony Society, Rodzinski conducting, Witold Malcuczynski, pianist, soloist, CH, E.
Feb. 27. Philharmonic-Symphony Society same program as previous evening, CH, A.
Feb. 27. Leopold Teraspulsky, cellist, TH, A.
Feb. 27. New Friends of Music (Busch Trio), TH, 5:30.
Feb. 27. John Feeney, tenor, CH, E.
Feb. 27. Romolo de Spirito, tenor, TH, E.
Feb. 28. Owen Berger, pianist, CH, E.
Feb. 28. Hoté Cassella, mezzo-soprano, TH, E.
Feb. 29. Nora Norman, pianist, TiH, E.
March 1. Le Roy-Foster-Scholz Ensemble, TH, A.
March 1. Jascha Heifetz, violinist, CH, E.
March 2. Philharmonic-Symphony Society, Rodzinski conducting; Josef Hofmann, pianist, soloist, CH, E.
March 3. Philharmonic-Symphony Society, same program as previous evening, CH, A.
March 3. Wolfgang Rosé, pianist, TH, E.
March 4. National Orchestral Association, Leon Barzin conducting, CH, A.
March 4. Rosalyn Tureck, pianist, TH, A.
March 4. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
March 5. Philharmonic-Symphony Society, Rodzinski conducting; Josef Hofmann, pianist, soloist, CH, A.
March 5. Lotte Lehmann, soprano, TH, A.
March 5. New Friends of Music (Busch Trio), TH, 5:30.
March 5. Marietta Vore, Soprano, TiH, E.
March 5. Helen Janov, violinist, TH, E.
March 6. Samuel Dushkin, violinist, TH, E.
March 7. Philadelphia Orchestra, Eugene Ormandy, conducting; William Primrose, violist, soloist, CH, E.
March 7. Scriabin Circle, TB, E.
March 7. Equitable Life Choral TH, E.
March 8. Todd Duncan, baritone, TH, E.
March 8. Philharmonic-Symphony Society, Rodzinski conducting; Rudolf Serkin, pianist, soloist, CH, E.
March 9. Elmo Russ, composer-pianist, CCH, E.
March 9. Boston Symphony Orchestra, Serge Koussevitzky, conducting, CH, E.

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PITTSBURGH

By RALPH LEWANDO

Appearing as conductor and composer for the first time here, 25-year-old Leonard Bernstein, assistant conductor of the New York Philharmonic-Symphony, led the Pittsburgh Symphony in the world premiere of his new three-movement symphony, Jeremiah. Powerful in appeal, vigorous in treatment and development, it gives highly emotional expression to the hopes, fears and prophecy of the great Jeremiah.

Religious fervor permeates the entire symphony, which derives its inspiration from the Book of Lamentations. The opening movement Prophecy conveys the prophet's admonishments to his people; the second section, Profanation, cleverly worked out in constantly changing rhythm, voices the paganism of the people and lapse of the priests. The climatic final section, Lamentation, which employs a solo soprano, is exquisite in texture and communicative spirit. Jennie Tourel gave a beautiful revealment of the poetic text singing in Hebrew. Bernstein himself taught Miss Tourel the pronunciation.

The audience and orchestra gave a tumultuous ovation to composer, singer and players.

Concerts and Operas

The National Negro Opera Company's English presentation of Traviata found Lillian Evanti outstanding as Violetta. Joseph Lipscomb was the Alfred; Frederick Vajda conducted. Impressive exercises commemorated the 80th anniversary of Stephen Foster's death, under the Civic Club's Community Fine Arts Committee, Oscar W. Demmler presiding. Throughout the day chimes were rung in nine city churches.

Ballet Russe de Monte Carlo gave two scintillant performances of different programs under the superb conducting of Franz Allers. Gliere's ballet, The Red Poppy, with Alexandra Danilova starring, won an ovation.

The Philadelphia Opera Co., Sylvan Levin conducting, gave Carmen and The Bat in English, both receiving popular approval.

Rose Bampton and Lauritz Melchior gave impressive evidences of their vocal art as soloists in Wagnerian numbers with the Pittsburgh Symphony Orchestra under Fritz Reiner's competent baton. Previously Yehudi Menuhin captivated with his playing of the Beethoven violin concerto with the same orchestra.

The Budapest String Quartet displayed incomparable artistry in their second appearance. Benar Heifetz, cellist, collaborated in the Schubert quintet, Op. 163. Rudolph Ganz proved an effective conductor-commentator at a special children's concert sponsored by the Pittsburgh Orchestra.

In his first local recital Leonard Warren, Metropolitan baritone, with Milford Snell at the piano, won a success singing under YM-WHA Musical Society auspices.

Pittsburgh Orchestra Plans Young People's Series

PITTSBURGH, PA.—A series of three Young People's Concerts has been scheduled for next season by the Pittsburgh Symphony with Rudolph Ganz conducting. The decision was made by the orchestra directors following an experimental program by Dr. Ganz on Jan. 15 and attended by 2,000. The series will be patterned after that of the New York Philharmonic-Symphony which Dr. Ganz also conducts. He reports that the enthusiasm for such concerts is growing throughout the country and many orchestras are discussing similar series.

Students' Program Heard at Westchester Conservatory

WHITE PLAINS, N. Y.—The 71st students' program, and the third in this winter's series of recitals at the Westchester Conservatory of Music, was given on Jan. 23 before an audience of nearly 200. Piano students heard included Steve Schainman, Caroline and John Seward, Freddie and John Perkins, Caroline Schindler, Betsy Brandes, Gerry Lou Tower, Lois Holtermann, Chris Gaillard, Ned Neale, Mickey Breckwoldt, Danny Eiler and Alice Eaton. Peter Stern, violinist and Mrs. William Jacobs, the latter a vocal student of Margot Rebeil, head of the vocal department, were also heard.

Following the recital, Mikhail Sheyne, director, conducted an analysis of Pelleas and Melisande for students in the opera session.

Bond Rally at Gabriel Studio

A Good Neighbor Bond Party was held on Feb. 4 at the studio of Bernard Gabriel. Among those giving the program were Leonora Corona, Vlado Kolitsch, Fanny Cleve and Mr. Gabriel. The latter has been asked by the Treasury Department to organize these affairs on a national scale.

I SEE THAT

Maria Kurenko, Russian soprano, will be soloist on Feb. 21 with the Albany Symphony Orchestra; Feb. 25 and 26 with the Boston Symphony, Koussevitzky conducting, and March 5 in Chicago with the Indianapolis Symphony under Sevitzky.

•

Anna Montana, soprano, Lotte Landau, pianist, Ruth Wolpert, contralto, and Rahel Ginsburg, narrator, were soloists at a concert on Feb. 12 under the direction of Siegfried Landau at the Educational Alliance, New York. Also participating were the Young Peoples Opera of the New York College of Music and the Kinor Sinfonietta of the Histadruth Ivrith.

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Josef Blatt is conducting the Rosalinda company on tour. Following the Boston engagement, the company appears in New Haven, Baltimore, Washington, Philadelphia and then returns to New York.

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Suzanne Sten makes her first operatic appearance in New York in Martha at the New York City Centre of Music and Drama. Miss Sten was a guest artist on the CBS Great Moments in Music program on Feb. 2 in excerpts from Cavalleria Rusticana.

•

The second Chamber Music concert of the series of six planned by The Old Friends of Music took place Feb. 13 at the New York Studio of Jere Wickwire. These concerts are dedicated to the memory of Frank Bishop, pianist, under whose direction they originated.

•

George Schick has been engaged as musical director of the Baccaloni Opera group which starts a transcontinental tour on Feb. 21 and continues to May 1. Donizetti's Don Pasquale and Rossini's Barber of Seville will be presented by the entourage.

•

Marjory Hess, American soprano, made her debut as Carmen at the Trenton, N. J., War Memorial Opera House, Feb. 18. Miss Hess was heard in New York when she sang with the New Friends of Music at Town Hall, Jan. 23.

•

Franz Allers became a naturalized American citizen on Feb. 5.

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1944-45

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Metropolitan Opera Mezzo-Soprano

ROBERT BRINK
Baritone

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ORREA PERNEL
Violinist

ATTY VAN DEN BERG
Dancer

EUGENIA AMERICAN PIANIST
BUXTON

THE DANCE: Excellent Prospects for 1944-5 Reported by Leading Exponents

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

For many years there has been a steady increase of interest in, and development of, the dance as an art in this country. But as the season of 1944-45 approaches, the dance suddenly finds itself in a rather precarious position as far as its artistic growth is concerned.

With the exception of the large ballet companies and the two regular dance recital series, the number of performances by individual artists in New York theatres this season is negligible in comparison with those we have had in recent years. While there have been a few performances in smaller halls off the main stem, only two established top artists—Argentinita and Martha Graham—thus far have attempted a large-scale concert.

Part of the blame for this condition may be attributed to the rigid theatrical unions for musicians and stagehands. Regardless of what type of accompaniment is used, a certain number of musicians must be paid. For example, if a two-piano team is used, the recitalist must still pay for instrumentalists who do nothing but sit during the performances. This is true mostly of the Broadway theatres, not the concert halls. The same holds good for stagehands. The fact that there may not be a thing for them to do is beside the point. These reasons, alone, are enough to discourage the young artist and stifle the natural development of the dance as a creative artistic force.

Then, too, Broadway shows have attracted a great number of dancers and choreographers. There is a chance that this trend may be short-lived for the work is not always artistically satisfying and the element of uncertainty is somewhat discouraging.

•

The most recent fiasco of the Broadway brainstorms was Vincent Youmans' Revue. Both Leonide Massine and Eugene Von Grona rehearsed dancers long hours daily for over a month, not to mention how much time was spent auditioning hundreds of dancers for the job. From all reports, the ballets were beautiful, but a show requires more for success, and the current rumor is that the spectacle won't even get to New York. A few experiences of this type and the dancers will only be too glad to forget about the astronomical Broadway salaries and return to the more artistic projects.

Some dancers who have deserted the ballet for Broadway are Milada Mladova, Lubov Roudenka, George Zoritch and Chris Volkoff, all of the Ballet Russe de Monte Carlo. Baronova, formerly of both Ballet Russe and Ballet Theatre, is rehearsing in a new show, Follow the Girls; Katherine Littlefield is staging the dances. In addition to Massine and de Mille, another choreographer joining the ranks, is Anthony Tudor. He has signed for his first show, Sadie Thompson, a musical version of Rain. Toumanova has been concentrating on Hollywood and making good at it. Nor are the Moderns allergic. Charles Weidman, Helen Tamiris, and Felicia Sorel have also been connected with Broadway productions.

IVA KITCHELL,
dance-humorist, has been reengaged to open the Fine Arts Course in Worcester, Mass.

However, stories from managers, who have dance attractions touring the country, are bright, cheerful and most encouraging.

Hurok's Dance Attractions On Tour

From the S. Hurok office comes the report that Ballet Theatre is enjoying greater popularity than ever, especially on the West Coast, and that the company is being reengaged constantly. There are two new ballets—Tally-Ho and Shore Leave—scheduled for the Metropolitan Opera season which is to start on April 9. Tally-Ho will have its world premiere in Los Angeles on Feb. 23. (There is also a story circulating that Sir Thomas Beecham, Bela Bartok and Vittorio Rieti have arranged to have their works performed by Ballet Theatre in the fall of 1944.)

In addition to Argentinita's independent concerts with Pilar Lopez and company, the group has made guest appearances with Ballet Theatre and symphonic organizations. The group will appear with the Rochester Philharmonic and Jose Iturbi in New York's Carnegie Hall this spring.

The Katherine Dunham show, Tropical Revue, is going strong. It is generally engaged for two week runs in larger cities and anywhere from one night stands up, for the smaller towns. Carmen Amaya and family are kept very busy dividing their time between concerts, movies and night clubs.

Slavenska Company Busy

George Brown, who has been responsible for Mia Slavenska's tour tells us that Slavenska will have played 74 dates on a country-wide tour by the time she returns to New York for a Carnegie Hall performance. She has two men and two girls in her company and a repertoire of three complete programs. The character sketches—dances of Yugoslavia, American Folklore, and etc.,—are by far the most popular with the audiences.

Mr. Brown has also taken on Marina Svetlova, prima ballerina of the Metropolitan Opera Ballet, for next season. She will be assisted by two men whose names have not yet been announced.

Libidins Reports Progress

David Libidins, who has charge of bookings for the Ballet Russe de Monte Carlo and is also representing Nijinska and Youskevitch (the latter is now in the Navy), claims this season was the most successful, both artistically and financially, the Company has ever had. The country is definitely ballet-minded and the financial success was due, in a large way, to the interest the public showed in the new Soviet Ballet, Gliere's Red Poppy, with Schwetzoff's choreography. However, the public still clamors for the old classic ballets too; Swan Lake, Prince Igor, Nutcracker, etc., are musts in the provincial towns.

Bookings for next year are tremendous. Nearly all of the dates were already filled in January, which is especially early, and the demand exceeds the available dates.

For the artistic future of the ballet Mr. Libidins, at the moment, is not so enthusiastic. "The draft has taken many of the good dancers and there are very few choreographers left who are really interested in ballet. A great many have been flattered by musical shows because of the large fees for little work. The results are not gratifying for art and ballet, or for prestige of the choreographers themselves."

"The new tendency," he says, "should be to promote good ballet artists and give them the opportunity to stage ballets and by doing this it may be possible to discover new talents in the field." The Ballet Russe opens its New York season at the City Centre, in April, with five ballets new to New York.

Dance Jottings

In the meantime, the independent younger artists are plodding along. Iva Kitchell, the Dance-Humorist, has had a busy season and is being reengaged for the year to come. Simone Michelle has spent the season in Denver dancing, teaching, and preparing new dances for a New York recital in the Fall. Bella Reine is to give a concert at the New York Times Hall in March and Atty van den Berg has been appearing in USO shows in and around New York.

•

Huapala's latest experiment was at Camp Shanks where she danced for the disabled service men and taught the physically able soldiers to dance the Hula. A good time and some relaxation was had by all.

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Lotte Goslar, mime-dancer, has become quite an indispensable performer at the Turn-About Theatre in Hollywood. Paul Schiff, her personal representative, is now negotiating for a movie contract. Mr. Schiff, by the way, is also representing Marie-Jeanne and Boris Romanoff.

•

The American Concert Ballet has just agreed to give another performance at the YMHA Theatre on April 2. There will be three new ballets, one each by Todd Bolender, William Dollar and Mary Jane Shea. Marie-Jeanne, who returned recently from South America, is going to be the featured guest artist.

•

It may be of interest to dancers and choreographers to know that they can now have their stories, as well as music, created to order for them. Florence Wickham, formerly a contralto of the Metropolitan Opera Company, sketches the complete idea for a dance or ballet and also composes an original musical score to go with it. What more could a dancer wish?

•

While some ballet dancers have moved their make-up kits to Broadway

Reymer photo

SIMONE MICHELLE

CONCERT DANCER

"Her manner is gracious, her intent serious, her performance in every way workmanlike."
—*John Martin, N. Y. Times*

". . . much imaginativeness, cordially applauded."
—*Irving Deakin, Cue*

"Miss Michelle is graceful, easy in her manner and assured in her dancing." —*George Freedley, Morning-Telegraph*

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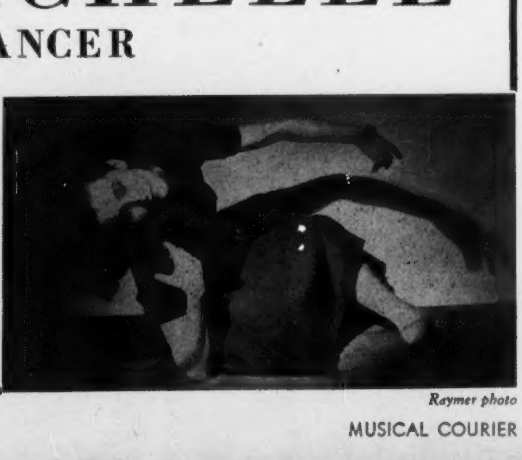

Reymer photo

DAVID LIBIDINS
(Photo by Maurice Seymour.)

and the more exclusive night spots, Lubov Rostova and Eugenia Delarova, of the Ballet Russe de Monte Carlo, have discarded theirs altogether for an entirely new idea. They are opening a flower shop on Madison Avenue. And the firm's name is to be the Ballerina!

Across the Country

ALTOONA, PA.—For the third concert of the Altoona Civic Symphony's current season, Conductor Russell Gerhart played a Tchaikovsky symphony not too well known, the Second or "Little Russian." Benno Rabinof, violinist, gave a brilliant reading of Wieniawski's scintillant D Minor Concerto. He maintained the mood with two unaccompanied encores, the No. 4 and No. 24 Caprices of Paganini. The Russlan and Ludmilla overture of Glinka prefaced the program, heard by 3,000.

ANN ARBOR, MICH.—After the holidays, the concert season was resumed when Artur Rubinstein held his audience in interested attention through an admirable program. In the Beethoven Appassionata Sonata and two Brahms works, the artist demonstrated his masterful musicianship, but it was his interpretation of the Schumann Etudes, Op. 13, which was the most telling.

Marjorie Lawrence, Metropolitan Opera soprano, made a deep impression when she appeared at the May Festival in 1938 so that her recent recital was keenly anticipated. On this second visit she offered a Handel aria from Belshazzar, three Schubert songs, works by Canteloube, Ravel, Nin and Harriet Ware, showing the wide range of her magnificent voice, and the final scene from Wagner's Götterdämmerung, which left her audience in a high state of exultation. Gordon Manley was the excellent accompanist. A. McL. T.

BEACON, N. Y.—Bach's Christmas Oratorio was presented on Jan. 19 in the high school auditorium by the Southern Dutchess Singers under the direction of T. Carl Whitmer. Soloists were Miriam Day, soprano; Helen LeClaire, contralto; William Wyatt, tenor; John Peirce, bass; Mrs. Frank Bruner, cellist; and Wayne McConnell, clarinetist. Mrs. Marion Cadwallader and Jane Morgan were accompanists. Eleven boys from St. George's Church also participated.

BIRMINGHAM, ALA.—The Birmingham Chamber Music Society, Mrs. E. D. LeMay, president, presented the University Trio (Dr. Alton O'Steen, piano, Director of Fine Arts at the University of Alabama, Ottokar Cadek, violin, head of the violin department, and Margaret Christy, cello, also of the University) in a program of chamber music at the Birmingham College of Music, of which Guy C. Allen is president. The program consisted of the Trio in C minor, Beethoven; Deux Arabesques, Debussy; and Trio in B Major, Op. 8, Brahms. The players were cordially applauded and recalled many times by a capacity audience of discriminating music lovers. Every number was played with artistry.

The Birmingham Music Club has pledged itself to raise funds for the purchase of musical instruments wanted by men in the armed forces.

The Artist Concert Course of the Birmingham Music Club presented Vladimir Horowitz, pianist, in concert at the Municipal Auditorium before a very large, enthusiastic audience, which vociferously applauded his playing of the Prokofieff Sonata. Many thought the pianist was in better form this winter than on any of his previous appearances here.

The Concert Course will present the Don Cossack Chorus, Serge Jaroff, conductor and the Minneapolis Symphony, with Artur Rubinstein, pianist, during February. ALICE GRAHAM

CANTON, OHIO. — Vivien Harvey Slater, Cleveland pianist, was soloist in Schumann's A Minor Concerto with the Canton Symphony on Feb. 2. Mrs. Slater gave two encores. Richard W. Oppenheim, conductor, opened the program with Weber's Oberon overture. The Emperor waltzes of Strauss and Tchaikovsky's 1812 Overture were the other orchestral numbers. The season's final concert will be on March 29.

DULUTH, MINN.—The Jan. 4 matinee musicale at the Y.W.C.A. Auditorium presented Beatrice Greene Olsen in a program of Schubert, Schumann and Brahms Lieder with Florence Ross at the piano. Following a biographical sketch by Ernest Wassing of Hans Pfitzner, this composer's Sonata in F Sharp Minor, Op. 1, for cello and piano was played by Julia Waldo MacGregor and Mr. Wassing. Mrs. C. V. Carr was program hostess.

NASHVILLE, TENN.—The annual festival of piano playing under the sponsorship of the Tennessee State Music Teachers Association will be held on April 28 and 29 at George Peabody College for Teachers. Mrs. Forrest Nixon is director of the piano department of the Association; Mrs. Daisy Hoffman is program editor; and Elizabeth Walton festival chairman. The contest is open to students from pre-school age to those beyond high school.

OMAHA, NEBR.—The Morning Musicale presented Jane Young, pianist, as the Omaha artist of its present series in Joslyn Memorial Concert Hall. The young artist honored her teachers, Cecil Berryman, of Omaha, and Rudolph Ganz, of Chicago, by including a composition by each in her program.

The Omaha Music Teachers' Association, Fred G. Ellis, president, is sponsoring a series of unusual programs. Among these have been a discussion of orchestral instruments by Rudolph Seidl, guest-conductor of the Omaha Symphony, and oboe soloist of the Minneapolis Symphony.

Another program included carols and was held at the First Unitarian Church and sponsored by the Unitarian Alliance. The Rev. John W. Cyrus, of the church, read the incidental notes, and leading organists, and a double quartet of vocal soloists gave the program. Henrietta M. Rees was arranger and accompanist. H. M. R.

SANTURCE, PUERTO RICO.—Making her third appearance here, Rosina Martocci, American soprano, won warm and spontaneous applause from her audience in the Hotel Normandie. Miss Martocci sang the Batti, batti, from Don Giovanni, Vissi d'arte from Tosca and the difficult Ballata from Gomez Il Guarany, as well as French, German, Spanish and English songs. Encores were numerous in response to the enthusiasm of her listeners. Alicia Morales proved an admirable accompanist. Miss Martocci opened the series of concerts in commemoration of the 40th anniversary of the University of Puerto Rico and also inaugurated the Hotel Normandie series. Her recent appearance was a re-engagement there.

Portland, Ore., Applauds Visiting Artists

PORTLAND, ORE.—Adolf Busch, violinist, was introduced to Portland on Feb. 1, in the second concert sponsored by the Friends of Chamber Music and Reed College, at Portland Civic Theatre. The program included numbers by Bach, Brahms, Schumann and Dvorak. Mr. Busch played with poetic quality and vital technic. Carl Fuerstner provided artistic accompaniments.

One of the largest audiences of the season greeted Dorothy Maynor, noted Negro soprano, in concert, Feb. 5 at the Auditorium under Ellison-White auspices. Miss Maynor's program included two Handel arias, a Lieder group, French and English songs, an Italian aria, and Negro Spirituals. The artist was generous with encores. Victor Wolff was an able accompanist. The audience was vociferous in its approval of both singer and accompanist.

The Ellison-White bureau will present the San Carlo Opera Company in six performances, beginning Feb. 23 in the Auditorium.

The Arts Bureau concert at the Art Museum on Feb. 6, featured two prominent Portland musicians, Mary Schultz Duncan, violinist, and Maude Ross Sardam, pianist, in an interesting program which included the Brahms D minor, Haydn G major, and Fauré sonatas. The audience was large, and the two musicians received many ovations. ERNA E. HOEFS

Peabody Sponsors Conference on School Work

BALTIMORE, MD.—A conference on music education problems in public and private schools will be held at Peabody Conservatory on Feb. 26. Speakers will include Dr. Vincent Jones of Temple University, and Dr. Clyde R. Dengler, of the Upper Darby (Pa.) public schools. A general discussion will follow. Peabody Conservatory is sponsoring the conference; public and private school teachers are invited.

Cordon Recuperating After Operation

Norman Cordon, American baritone, will be unable to appear with the Metropolitan Opera either in New York or on tour for the remainder of the season, General Manager Edward Johnson has announced. Mr. Cordon, recovering from an operation for a ruptured appendix, has been advised by his physicians not to resume his duties before June 1, though his recuperation is proceeding favorably.

Son Born to Mr. and Mrs. Ezio Pinza

Mr. and Mrs. Ezio Pinza became the parents of a second child on Jan. 17 when Ezio Pietro Pinza was born in New York. Mrs. Pinza, the former Doris Leak, was a ballerina with the Metropolitan Opera before her marriage to the basso.

Chayele Grober Gives Second Recital

Chayele Grober, in her second and final program of the season at the Barbizon-Plaza Concert Hall on Jan. 30, was heard in folksongs and plays with Lazar Weiner, composer-pianist.

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LONDON

By HUGH LIVERSIDGE

The New Year opened with a busy time for musicians in Britain.

During January Dr. Heinz Unger will have conducted nine of the London Philharmonic Orchestra concerts in addition to his activities as principal conductor of the Northern Philharmonic Orchestra. Dr. Unger will tour with the L.P.O. in many provincial towns and will also conduct London concerts at the Adelphi Theatre. After one of Dr. Unger's rehearsals the orchestra applauded him enthusiastically. Such demonstrations are generally reserved for the actual concert and are then made by the audience and not by the orchestra.

Fistoulari Pleases

Fistoulari, permanent conductor of the London Philharmonic Orchestra, gave an interesting concert with the orchestra. The session opened with a sprightly and rhythmic performance of Glinka's Russlan and Ludmilla overture. The brass section of the orchestra has greatly improved of late and is at times, as on this occasion, quite brilliant. Strauss's Don Quixote went very well, but a more biting and incisive string tone could at times have been welcomed and the timbre of the woodwind section was not always impeccable. Tchaikovsky's Romeo and Juliet received the best performance we have heard in London for months. From the point of view of interpretation, it was not quite equal to one given by Dr. Unger with the Northern Philharmonic at Leeds Town Hall—although, of course, the Leeds orchestra does not compare with the London combination.

Fistoulari concluded with a finely read performance of Shostakovich's new Sixth Symphony. I have previously reviewed this work in these columns. It is very obvious that Fistoulari is a most musicianly conductor. Under his guidance and with Barbirolli and Unger as very frequent guest conductors, the orchestra should reach unequalled heights.

Musical Culture, Ltd., under the auspices of the French Committee of National Liberation, presented a most tasteful and original concert over Christmas tide. Under the title "Concert Spirituel" it gave a program of carols and organ music from the twelfth to the twentieth century.

The first piece was by Pérotin le Grand (1180-1236) The composer, who was organist at Notre Dame de Paris, has given us Organum Triplum sur un Alléluia du Septième Ton, which is one of the earliest organ pieces in existence. Perhaps the most moving offering was Noël en duo by Louis Claude D'Aquin, a contemporary of Rameau. The beauty of this moved some of the audience to tears!

Other composers heard were Gigout (1844-1925) and César Franck's La Vierge à la Crèche—very beautiful. Jean Huré's (1877-1930) Communion sur un Noël was also included. The concert was such a success that further "Concerts Spirituels" will be given in the same church—namely St. Peter's, Eaton Square, London. Sophie Wyss, soprano, and Gaston Richer, baritone, and C. H. Trevor, organ, earned our gratitude with their artistry.

Hinrichsen Active

For over a year now Max Hinrichsen, the music publisher and impresario, has been actively engaged in co-ordinating entertainment features of a musical, artistic and educational nature for the members of the Services visiting London. In addition to this voluntary war work, Mr. Hinrichsen's publishing activities in the Hinrichsen Edition continue and his scope in the concert field increases.

ROCHESTER

Since Jose Iturbi has returned to Rochester to resume the leadership of the Philharmonic Orchestra, the musical season has obtained its centre of gravity through the Philharmonic concerts.

A large audience greeted Mr. Iturbi on Jan. 13 when he interpreted a really colorful program containing Brahms' Third Symphony, Stravinsky's Petrouchka ballet, and Debussy's La Mer. The performance of the Brahms symphony was in a true Brahms style of warm romanticism. The climax of the evening, however, was Mr. Iturbi's dynamic interpretation of the Debussy work.

One week later, Mr. Iturbi presented a program entirely devoted to Rachmaninoff's music. After a spirited interpretation of the Third Symphony, of which the third movement sounded especially masterly, Amparo Iturbi performed the First Piano Concerto dynamically, culminating in the third (Allegro scherzando) movement. The G minor and the C sharp minor preludes, in Lucien Cailliet's orchestral arrangement, brought the concert to a dramatic end.

A few days ago we enjoyed Astrid Varnay and Lauritz Melchior in a recital which brought mastersongs and arias, and, as high points, duets from Tristan and Isolde, Lohengrin, and Die Walküre.

That chamber music has its place too in Rochester's music life, was demonstrated in a masterly performance of the Coolidge Quartet, on Jan. 11. Messrs. Kroll, Graeler, Veissi, and Saidenberg interpreted Mozart's "Dissonance" Quartet, Beethoven's F minor (opus 95), and Shostakovich's op. 49 quartet. The artists gave their best in the spirited interpretation of Shostakovich's work. And they had the opportunity of thanking their audience for the warm applause by playing the Scherzo from Benjamin Britten's quartet of an almost Eulenspiegel-like humor.

HANS KUPPENHEIM

Foldes Touring West in Lecture Recitals

Andor Foldes, touring the West, was soloist in Beethoven's Emperor Concerto with the Tacoma Philharmonic; gave a sonata program with Maurice Eisenberg, cellist, at Reed College, Portland, Ore.; presented a recital for Wenatchee Chapter of the Washington State Music Teachers' Association; and lecture-recitals at Whitman College, Walla Walla, Wash. With Lili Foldes as lecturer, the pianist was heard in a series at Wenatchee. Mrs. Foldes also lectured in Bakersfield, San Francisco, Portland, Spokane, Walla Walla, Ellensburg, Everett and Rochester, Minn.

Makanowitzky, in Service, Married to Dancer

Sergt. Paul Makanowitzky and Esther Magruder, dancer, were married on Jan. 15. As Paul Makovsky, the groom was a concert violinist before joining the Air Corps. He is stationed at Langley Field, Va.

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Steinberg in Cuba

William Steinberg, now in Cuba to conduct the Havana Philharmonic for 10 weeks, plans to give the first performances there of the Brahms Requiem and Mahler's Second Symphony

●

Guenther on Lecture Tour

Dr. Felix Guenther next month will lecture for music societies in Detroit, Battle Creek, East Lansing and at the Chicago College of Music.

RALPH LEOPOLD

has completed his annual series of lecture-recitals on Wagner given in Steinway Hall. Mr. Leopold illustrates his discussions with his own piano transcriptions from the Wagner scores.

Syracuse Chorus Heard

SYRACUSE, N. Y.—Dr. Howard Lyman conducted the 64th concert of the Syracuse University Chorus in his 32d successive season recently. The 250 voices were assisted by Margaret Daum, soprano; Saida Knox, contralto; Donald Dame, tenor, and Elwyn Carter, bass-baritone. Murray Bernthal was concertmaster of the Syracuse Orchestral Players; Ruth A. Hindon, organist, and Edith M. Schmitt, accompanist. Theodore Walstrum was accompanist for Miss Daum in her solos.

●

New Cornell Teacher

ITHACA, N. Y. — Robert Palmer, American composer, has been appointed to the music department at Cornell University and is giving courses in theory, harmony, counterpoint and composition.

●

Buffalo Orchestra Drive

BUFFALO, N. Y.—A membership drive to support the Buffalo Philharmonic Orchestra has been inaugurated to add as many voting members as possible to the society's roster. Individual memberships with voting privileges will range from $10 and up. Besides certain other advantages these members will have their names printed on official programs. Corporate memberships will be available at $25 and upwards.

James How, president of the society, explained that he feels the Society, "which has no endowment or trust fund" really "belongs to the people and the people should take an active hand in its future by becoming voting members." Headquarters are at the Kleinhans Music Hall.

Georges Miquelle, cellist, and Mischa Kottler, pianist, gave an attractive program in the series sponsored by the Chromatic Club. Beethoven's Opus 2 Sonata in G minor was delightfully played. Debussey's Sonata proved the highlight with exquisite collaboration by the two artists. The Opus 40 Sonata of Shostakovich demonstrated the expert technical skill of the artists.

Astrid Varnay, soprano, and Lauritz Melchior, tenor, both of the Metropolitan, won applause from a large audience in Kleinhans Music Hall when they appeared in the Zorah Berry Series. The highlights were the Love Duet from Tristan and Isolde and that from the first act of Die Walküre. Miss Varnay has ideal timbre for the Wagnerian roles. Mr. Melchior, in radiant form, won an ovation. Ignace Strasfogel was the able pianist.

Sondra Bianca, child pianist, was soloist with the Buffalo Philharmonic at its fifth concert. Her innate talent and remarkable technical ability were revealed in Mozart's Concerto, K. 466. She won numerous recalls. Bernard Herrmann's For the Fallen had its premiere. Franco Autori rounded out the evening with the Fourth Symphony of Brahms.

The Budapest Quartet and Leonard Shure, pianist, gave the concluding program in the series of three in Kleinhans Music Hall under the sponsorship of the Buffalo Chamber Music Society. The first two concerts were in the home of Mrs. Frank B. Baird. Mozart and Brahms made up the cycle and the programs were delivered with fine musicianship and perfect cooperation.

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METROPOLITAN OPERA

A Masked Ball hearing on Jan. 27 brought the mellifluous tenoring of Jan Peerce, the full-toned and intelligently impersonated baritoning of Leonard Warren, and the fine and feeling singing and acting of Zinka Milanov as Amelia. Thorborg was the Ulrica, and Frances Greer warbled the music of Oscar. Bruno Walter conducted.

Under the sponsorship of the Metropolitan Opera Guild, there was a "junior performance" of Mignon Jan. 28 (matinée) attended by students from the high schools in New York and nearby localities. They had been asked to bring musical instruments for distribution by the Guild through the Red Cross to Army and Navy hospitals in the Northeastern States. Risë Stevens sang the title role, and Patrice Munsel was the Philine.

Figaro Enchants

Always a joy for Mozart lovers is Marriage of Figaro, but at its first seasonal hearing at the Jan. 29 matinée, the packed house proved that there were many new hearers for that merry and melody-drenched opera. Under Bruno Walter's understanding and sympathetic direction, the preformance ranked as one of the best the masterpiece has achieved at our local temple of lyric art. The cast deserves equal credit with the conductor, and so does Herbert Graf's devising of the stage business which made the most of the chances for comedy effects. Everybody participated in projecting the story with the necessary rapidity and lightness, but as usual, Baccaloni preempted the chief honors for creating fun. Also Irra Petina (Marcellina) and Alessio De Paolis (Basilio) were successful in gay clowning. Novotna made a dulcet-voiced and shapely Cherubino. Eleanor Steber (Countess) starting nervously, soon got into the spirit and style of her colleagues, and did some especially lovely singing. Pinza was a lively Figaro, Sayao a petite, pert and silver-toned Susanna, Brownlee a sufficiently mock-serious Almaviva, John Garris a wholly satisfactory Don Curzio, and Marita Farell endeared herself to the listeners with a Barberina visually pictorial, archly acted and vocalized faultlessly. Opera-lovers should not miss this great work and fine cast, whenever the two are joined together. The evening of Jan. 29 had a triple bill, with Cavalleria Rusticana, Pagliacci, and the Polovetsian Dances from Prince Igor.

Falstaff Repeated

Falstaff and its playful antics and bubbling score offered another gay evening on Jan. 31, with Lawrence Tibbett once more doing his unctuous, finely-dictioned and artistically sung assumption of the amorous knight. Again the action moved fluently and the ensemble and orchestra were held in perfect cohesion and tonal affinity by Sir Thomas Beecham.

A non-subscription performance of Traviata, Feb. 2, offered a real *tenore lirico*, Nino Martini as Alfredo. His light voice and its elastic use, combined with tasteful phrasing, made his singing particularly appropriate. Albanese gave her always excellent version of Violetta. Valentino was the elder Germont. Sodero conducted. John Dudley and George Cehanovsky shone in minor roles.

Tosca had a rousing hearing on Feb. 3, with Grace Moore representing the Roman heroine. Her lovely voice in best estate, she sang with beauty, meaning and ease. Her acting was in strong melodramatic vein as befits the tragic character of the role. Miss Moore's gowns were most striking in the first and last acts. Her hair, unlike the usual Toscas, was blonde, and done up in a fuzzy top-knot which did not meet the approval of some of the women auditors. Tibbett was a handsome and strikingly sinister Scarpia, vocalizing with eloquent purpose and unfailingly artistic production of tone. The Mario of Kullman began tentatively but worked up into ringing utterance and passionate histrionics as the opera proceeded. Baccaloni made a fascinatingly unique study of the character and doings of the Sacristan. De Paolis etched the figure of the cringing Spoletta with grim reality. Alvary was the Angelotto. Sodero put finesse as well as fire into the score.

Aida Proves Triumph

The Aida performance of Feb. 4 registered a real triumph. Not for a long while had the old Verdi favorite been done at the Met. with such gusto and art. The singing and acting brought one long series of thrills. The conducting of Pelletier added to the evening's uplift with a reading that had immense momentum and emotional drive. Milanov gave extraordinary charm to her vocalism, now charged with pathos and again with sensuousness. Hers is one of the great soprano organs of our time. Kurt Baum, a youthful and rugged picture as Radames, looked altogether the impetuous and romantic warrior. He has tenor tones as substantial as they are euphonious, and his delivery of the Celeste Aida brought a prolonged demonstration. Alexander Sved came into his own as Amonasro. His depiction of the captured king was invested with rousing ardor and his fine voice and moving accents were other elements of high operatic art. Bruna Castagna delighted with her imperious delineation of Amneris, and the richness and moodal truthfulness of her contralto singing. Lansing Hatfield, a regal-looking King, made the most of his musical measures. Pinza, the sonorous Ramfis, Votipka, smoothly chanting Priestess, and John Dudley, who put a wealth of meaning into the usually negligible role of the Messenger, completed this remarkable cast that had the audience agog. The ballet too, with Robert Armstrong and Marina Sveltova starring, came in for salvos of applause. Altogether, a red-letter evening, long to be remembered.

Tannhaüser and Mignon

The Saturday matinée, Feb. 5, attracted a full attendance with Tannhaüser. Melchior's pealing tenor and fervent histrionism have exceptional appeal in the role of the erring hero. Astrid Varnay was an Elisabeth of beautiful appearance, who treated her music with tenderness and poignancy, rising to dramatic force in the buoyant declamation of the Dich, Theure Halle aria. Kipnis was the Landgrave, resonant as well as fittingly benign in tone. Julius Huehn sang Wolfram. Marjorie Lawrence made the first act especially noteworthy with her impassioned projection of the music of Venus, and her graceful and suggestive gesturing. Paul Breisach conducted with full understanding of the score and refined regard for dynamics. In the evening, Mignon, familiarly cast with Stevens, Munsel, Melton, Moscona, Dame, Gurney and Browning, had the propulsive and precise Beecham in charge of the baton.

The Barber of Seville on Feb. 7 was John Brownlee. He missed some of the vocal fluency and mobile acting of certain of his predecessors. Bidu Sayao gave her familiar assumption of Rosina. Kullman failed to invest Almaviva with all the required lightness and grace. Pinza as Basilio did well by the Calumnia aria even though his final note strayed from pitch. Baccaloni was as always an inimitably funny Bartolo, and Irra Petina matched him with the whimsical comedy of Berta. Pelletier conducted. In the lesson scene, Sayao featured the Bel raggio aria from Rossini's Semiramide.

Ring Cycle Opens

The annual uncut Nibelungen Cycle began Feb. 8 with Rheingold, under Szell's direction, who will also conduct the Trilogy to follow. His handling of the score was outstanding, for aside from his warmth of feeling and power of imagination, he emphasized many beauties which heretofore had seemed obscure in the Rheingold music as set forth at the Metropolitan by other leaders. The audience was fully aware of Szell's achievement and gave him a tremendous mead of approval.

John Garris, a new Loge, made a distinct hit in that unique and difficult role, giving it a remarkable characterization of evil intent and unctuous malevolence. His singing was full-toned and purposeful, and his diction shone crystal clear. Herbert Janssen's Wotan was imposing in figure and action, but his voice is somewhat too light for the nature of the music. Thorborg did her customary statuesque and imperious Fricka. Novotna was successful in her first Freia, looking lovely and singing with intelligence and appeal.

A debutant, Christine Johnson (Auditions winner), doing Erda, seemed nervous and lacking in tonal volume and authority. Final judgment of her abilities should be deferred until her further appearances. Kurt Baum made the most of his chances as Froh, as did Osie Hawkins with Donner. Lechner was the Alberich, not so satanic as one might have wished. Laufkoetter's Mime is a reliable impersonation. List and Moscona were a properly huge, lumbering and quarrelsome pair of giants. The Rhine maidens ensembled charmingly in the persons of Mmes. Votipka, Olheim and Browning.

Wallerstein's stage direction had pith and point. It was not his fault that some of the scene shifting went amiss once or twice. However, the general illusion remained impressive and the capacity house vented its enthusiasm in a long parade of recalls after the one long act of two hours and a half.

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THE MUSICAL PARADE

By THE STAFF

Dog Writes Man: A few issues back, Musical Parade reported that Pierre Key had been strolling along 57th Street leading his Schnauzer. The seemingly innocent paragraph has stirred up hot protest on the part of the canine in question, who feels that she has been grievously slurred, not to say atrociously libelled. Taking pen in paw, the aggrieved bow-wow writes as follows to this department:

> Dear Staff.
>
> I know I'm just a little dog; but I got feelings.
>
> When my master showed me the piece in the Musical Courier, about parading his Schnauzer on 57th Street, my blood fairly boiled, 'Cos I'm not a Schnauzer, but a Scottie!
>
> My 'poppy' was Champion Sound Laddie. And my pedigree shows a line of ancestors who were champions—with the great "Walsing" strain on both sides.
>
> I inclose my picture, and the artistocracy of my features, bearing and confirmation ought to speak for themselves.
>
> While not exactly *looking* for any publicity (my family never has gone in for newspaper notoriety) nevertheless I'd be pleased to see it in your paper.
>
> Tail-waggingly yours
> Walsing Judietta
> (better known as Judy Key)

• • •

From Leonard Lyons' always breezy column in The Post: "A few days ago at the Soviet Consulate in New York, Vladimir Horowitz played the premiere of Prokofieff's new Sonata before an invited group of distinguished musicians. When the performance was over, someone approached Arturo Toscanini, and asked: 'Maestro, what do you think of the new Sonata?'. 'Don't ask me.' Toscanini replied. 'I'm only a musician. Ask the critics'. . . . Current reports have Norman Cordon rapidly recovering from his appendicitis operation and everybody is happy. . . . Martial Singher, the new baritone of the Metropolitan, is likely to become also its beau, succeeding the late Antonio Scotti in that role. . . . It is Rob Ripley, of believe-it-or-not fame, who seriously calls a well known Tchaikovsky composition, "Overture Number 1812." . . . Robert Bagar, the musical phrase-coiner of the World-Telegram, has a new one for the kind of music that leaves out tune and features tum-tum-tum and rat-tat-tat. He says that it is afflicted with "rhythmatism." . . . Critic John Briggs, of The Post, has reported for service—military—at Camp Upton. . . . Musical Courier staff congratulations to its Atlanta correspondent, Eugenia Bridges Harty, who has just become Mrs. Thomas Lamb Condon. . . . Who said that music and militarism do not mix? Bob Lawrence, reviewer of the Herald-Tribune was in town the other eve, soldier-attired, and whispered that he was to go overseas a few days later; and Howard Taubman, tone-sleuth of The Times, has just been called to the colors. . . . Speaking of critics, every once in a while Olin Downes (Times) causes smiles with his discovery of some opera. The latest one was Aida, about whose music and story Olin rhapsodized for half a column or so. . . . And speaking of opera, it may have several new concerts when our fighting men return from abroad. Virgil Thomson (Herald-Tribune) has reliable reports that in several Italian cities the opera houses are sold out as much as three weeks in advance, the vast majority of the patrons being in Allied uniforms. . . . Lily Hertz, widow of Alfred who conducted so long at the Met., is in New York visiting from San Francisco. . . . Fritz Kreisler and friends celebrated his 69th birthday in the Champagne Room of El Morocco, listening to Viennese music, some of it from his pen. . . . Carl Hein, director of the New York College of Music, also had a recent birthday, his eightieth. He is still active as a piano teacher. . . . Vincent Youmans has completed a musical play on the life of Tchaikovsky. In case you don't know it, he has written a Symphony too, but keeps it hidden for fear that Carnegie Hall might hear of the Opus. . . . Another Met star has been won over by the larger profits of operetta, and will sing the leading role in Offenbach's Helen Goes To Troy, to be done in New York by the New Opera Company next month. . . . Gottfried Reinhardt, son of the late famous producer, will stage the modernized version. . . . Everybody surprised that Sylvan Levin has resigned as artistic director of the Philadelphia Opera Company which he had helped to make successful. . . . Licia Albanese, who enacts the tuberculous Traviata at the Met., eating a bountiful meal at the Chateaubriand Restaurant. . . . Have you a spare piano about anywhere? Give it to the Port of Embarkation for use by overseas troops. Phone Tr. 5-8757, New York, and the instrument will be called for. . . . Grace Moore is penning her memoirs, soon ready for publication. She plans to fly to Naples in May, together with other singers, in order to do a performance of La Bohême there when the city's Opera reopens. . . . By the way, should you know Grace, ask her to tell you the story of the trained dog with the fifteen cents. . . . Nearly all the usherettes at Carnegie Hall are music students, several of them hoping to appear on the stage of that house some day. . . . A deaf old lady tuned in to hear Schönberg's terrifically discordant Piano Concerto done on the radio by the NBC Orchestra. After the shrill and dissonant music had rent the air a few minutes, she shook her ear-trumpet angrily and said, "Drat that thing. It's out of order again." . . .

Well Done

Glamorous Marjorie Lawrence laid the cornerstone on the insulux, glass "Wishing Well" to be erected at the intersection of Broadway and 44th Street as part of the drive sponsored by the National Foundation for Infantile Paralysis. The Well is being donated by the Motion Picture Industry as a part of its contribution to the campaign. On this occasion, Miss Lawrence, who has won her own battle over the handicaps of infantile paralysis, also presented the first bag of dimes to Nicholas M. Schenck, president of the Motion Picture Division of the Fund.

Lt. Robert Wallenborn, who used to be Helen Jepson's accompanist, reports from an Italian base, that the enlisted men in our Army enjoy the music classics more than do their officers, who preferably go in for boogie-woogie and other such tonal trifling. . . . Sam Spewak, the playwright-reporter, also has some foreign musical information which he just brought from Russia. He says that concerts, operas and ballets are going on uninterruptedly before huge crowds, even though the halls and theaters have no heat, and the auditors wear long "undies" and a couple of sweaters. Announcement of the programs is made from the stage, to save paper. . . .

Tallulah Bankhead, aiding the Metropolitan Opera $300,000 drive, spoke there from the stage during an intermission at a Masked Ball performance. She told how much she enjoys the Saturday broadcasts, and said that she felt sure hosts of others shared in her pleasure. . . . Meyer Davis led the orchestra at the President's Birthday Ball in Washington, and together with Lily Pons, Jose Iturbi and other artistic celebrities, lunched at the White House with the Chief Executive. . . . Stokowski has written a movie scenario and intends to make the picture in Mexico this Summer. . . .

Mary Garden has nearly completed her autobiography. If she writes as frankly as she speaks, the book should be peppery reading. . . . The Daily Mirror says that Mark Twain's daughter, Clara, "calls herself Mrs. C. Gabrilowitsch." Not remarkable when it is remembered that she is the widow of the late pianist, Ossip Gabrilowitsch.

Audrey Bowman, the "Met's" new prima donna, sent all her debut flowers to Halloran Hospital for wounded soldiers in Staten Island as a souvenir of her husband, Sgt. John Newman, who is serving with the U. S. Army in India. After her debut, a buffet supper was given for Miss Bowman and her teacher, Queena Mario, by Mrs. John Adams Mayer at 300 Park Ave. Among those present were Lucrezia Boris, the Freddie Jagels, the Norman Cordons, Vera Cravath Gibbs, "Billy" Sullivan, Mrs. John Hubbard, the Earle Lewises, Désiré Defrere, and others.

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Florence Foster Jenkins Heard by N. Y. State Women

A song recital was given on Feb. 4 by Mme. Florence Foster Jenkins at Sherry's for the Society of New York State Women, Mrs. Robert Alexander Barry, president. Mme Jenkins was assisted by Oresto di Sevo, flutist, and Cosme McMoon, pianist. Arias, with flute obbligati, and songs made up her program.

LILLY WINDSOR,
American soprano, appeared during the installation of a new Commander of Crusader Commandery, Knights Templar, Feb. 4, in White Plains, N. Y. Left to right, Robert A. Dunning, new commander, Miss Windsor and Frederick A. Onderdonk, past commander.

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BALTIMORE

(Continued from page 16)

Marjorie Lawrence stepped in on short notice for Gladys Swarthout when the latter was ill, necessitating the cancellation of her guest appearance with the Baltimore Symphony. Two days later, a distant relative of the same "flu" germ attacked Anna Kaskas and forced the cancellation of her appearance in the Peabody Friday Afternoon series. In the latter instance, Mona Paulee substituted and scored a neat personal success.

Miss Lawrence's appearance with Reginald Stewart and the local symphony was highly successful. Her opening aria was the unfamiliar Thy God Most High from Handel's oratorio Belshazzar. On the following week the soloist was Austin Conradi, a Peabody faculty member, who played the Saint-Saëns Second Piano Concerto.

A top-flight performance of Puccini's Tosca was given before a large audience by the Philadelphia La Scala Opera Company. Dominating the excellent production was Carlo Morelli, who gave the finest vocal and histrionic interpretation of Scarpia this correspondent has encountered. Ercolle replaced the scheduled Vivian Della Chiesa in the title role, and Sidney Rayner was Mario. Lester Englander, a Baltimore baritone, did well as Angelotti. The orchestra was conducted by Giuseppe Bamboschek.

Grace Moore, none the worse for having been tangled up in a railroad wreck two days earlier, gave generously of her vocal art when she appeared as soloist with the National Symphony here.

The orchestra, under Dr. Hans Kindler, has seldom sounded better than in Lalo's overture to Le Roi d'Ys. Miss Moore was down on the program for five selections, but encores quickly brought the total up to almost twice that many. The orchestra also caught the spirit of the occasion and, following the closing number, Weinberger's Czech Rhapsody, added several extra items. Miss Moore's best singing was done in the Granados extract from Goyescas.

Oscar Levant offered his new Piano Concerto when he appeared with Eugene Ormandy and the Philadelphia Orchestra in a program that ranged from Beethoven and Brahms to what a critic referred to as boogie-woogie. The Coriolanus Overture opened the program. Gershwin was represented by his Rhapsody in Blue and in this Mr. Levant again officiated.

Sigmund Romberg, his orchestra and soloists once again filled the Lyric and delighted an enthusiastic audience with a program of light opera and musical comedy favorites.

Horowitz with Baltimore Symphony

The largest crowd of the present season turned out for the first mid-week concert by the Baltimore Symphony (Jan. 5th) when Vladimir Horowitz was the soloist. Every inch of space was occupied by standees, and both Horowitz and Stewart received prolonged ovations. The Russian pianist played the Tchaikovsky Concerto as it has never been heard here before. Included on this program was the Beethoven Seventh, which received a fine performance. At the following Sunday's concert, the guest conductor was Charles O'Connell, the program including his own transcription of the Bach Passacaglia and Fugue in C minor and, for the first time in Baltimore, two of Harl McDonald's three Poems on Hebraic themes.

Among those scheduled to appear as soloist with the Baltimore Orchestra, for future Sunday night concerts are Freitag and Bauer, two-piano team; René Le Roy, flutist; Joseph Pizzo, harpist, and Bruno Labate, oboist, the last three all members of the orchestra. Roman Totenberg, concertmaster, was heard earlier in the season.

Lansing Hatfield, a Peabody product, returned to his alma mater for his second recital on the Friday afternoon series since he has come to fame and presented a program of varied musical content. Collins Smith accompanied. Gregor Piatigorsky was heard on the New Year's first Friday in a superbly played program. The accompaniments of Ralph Berkowitz added to the success.

Suzanne Brookins, at 7, Wins Vocal Honors

Although only a little more than seven, Suzanne Brookins already has appeared publicly more than 100 times, earning money as well as praise. The young singer at four won the Chenango County Audition Contest in both theatres at Norwich, N. Y., and then a New York State Contest, singing a 15-minute program with a studio band. Since then she has appeared over such radio stations as WBL and WHCU with orchestra. In competition with 80 others, she won the Tompkins County Amateur Contest and followed this with appearances at clubs, churches and social events. At five she sang at a church wedding, I Love You Truly and At Dawning.

Suzanne's charm wins all hearts before she sings a note, for she has undeniable personality, sings with distinct enunciation and life. One of her favorite numbers is Curran's Nursery Rhymes.

Just before her seventh birthday Suzanne joined the Episcopal Church choir of Norwich. N. Y., where she has sung solos. She has had little musical training, but sings easily and naturally, with no affectation. At a recent appearance before the State Grange at Syracuse, N. Y., she was enthusiastically applauded by an audience of 1,500. She has been engaged to sing in McDonough, N. Y., and on Easter Sunday at Waverly, N. Y. F. W. R.

SUZANNE BROOKINS

Charles Everett Sings in Two Cities

Charles Everett, tenor, was heard in recital Feb. 13 in New Haven, Conn., with Rudolph Schaar at the piano, and on Feb. 18 in a return engagement at the Janet Roper Club, New York, appearing jointly with Leon Kushner, pianist.

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Baritone's Career Laid in Colorful Lands

Cairo, Egypt, with its colorful atmosphere, where Robert Shilton, baritone, was born, has influenced his career as a singer since his earliest youth. His father, an engineer, a man speaking thirteen languages, was also a great connoisseur of the Orient and its music. It was from his mother, however, that Robert Shilton acquired his first musical knowledge, for it was she who taught him to play the piano.

Extensive travelling brought the Shilton family, after several years, to Bucharest. There at the age of 17 Robert Shilton was awarded a scholarship in the Royal Academy of Music, to study singing with Aurel Eliade. After graduation from the Academy, he came under the tutelage of Jean de Waligorski.

In 1930 there was an international contest of singing in Bucharest under the presidency of Georges Enesco. Shilton took part and won the first prize. Subsequently he was sent to Nice, France, to sing at the international contest called "La Chanson des Nations," where he received excellent appraisal in the French newspapers. Nevertheless, he returned to Bucharest to continue his studies with Waligorski.

Won Prize in Vienna Contest

In 1932 he went to Vienna to participate in the First International Contest of Singing. In the jury, headed by Clemens Krauss, then General Manager of the Vienna State Opera, were some of the outstanding artists and teachers of the time, such as Dr. Lothar Wallerstein, now with the Metropolitan Opera; Josef Reitler, music critic, now in the U. S.; the late Dr. Wilhelm Kienzl, composer of the operas Kuhreigen and Evangelimann, and others. Out of 500 contestants, there were three winners; Shilton was one of them. His singing was lauded by the most exacting music critics, such as Hans Liebstoekl, Otto Iro, and Mme. Moriz Rosenthal.

Following one season at the opera in Graz, Austria, came an engagement as leading baritone with the Royal Opera in Bucharest, where he appeared also frequently in concerts and on the radio.

Sang for Egyptian King

Starting on a concert tour through the Orient in 1936, he gave a concert in Alexandria and had guest appearances on the Egyptian radio. His success must have been unusual, for presently there arrived a "comand" to appear at a special party given by King Farouk of Egypt and his Queen mother, in Cairo. The palace musicale also was a great success, as is testified by a charming missive received from the Governor of Alexandria, who—as befitted the brother of the King's mother—was among the guests.

The personable young baritone was shortly thereafter heard in London. It was Coronation year, that fateful final outburst of glamour before the war shadows began to creep over all Europe.

In 1937 Shilton reached the United States, where he has been living ever since. He has made many appearances in opera in New York and on tour. In his repertoire are all the leading roles from the standard operas, such as Aida, Traviata, Rigoletto, and others, in Italian, besides several German and French parts. His preferred roles are Rigoletto and Tonio in Pagliacci; and in German opera, Wolfram and Hans Sachs.

Opera and Concert

Shilton, singing and speaking in six languages, has a vast concert repertoire. "Opera is in some ways nearest my heart," he explains, "but concert requires a different approach, a higher musicianship and a better trained voice, and as we know, there are few opera singers who make good concert singers.

ROBERT SHILTON

"I am particularly fond of Schubert Lieder, Moussorgsky songs and those of Richard Strauss. Through a strong French influence since youth, that being my second mother tongue, I am very much attracted by Debussy, Ravel, César Franck and other Gallic composers."

A Town Hall recital, given in New York in 1942, brought high words of praise for his art from leading newspapers. He has sung in many operas and concerts here, and under USO auspices.

Romance Appears

There was a romantic sequel to Mr. Shilton's arrival in America. Here he studied—and still does—with the former Herta Gruen, vocal coach and accompanist, who played for him in his Town Hall recital.

"He liked my musical style so much," she relates with a smile, "that he persuaded me to marry him, and we have never regretted our decision, for each of us helps the other in his musical work and thus we make a fine team."

Mr. Shilton is now under the management of Mark Byron, Jr., and his future plans include further opera and concert engagements, including a Town Hall recital early next season.

Composers Press Concert

Compositions of A. Louis Scarmolin, Seneca Pierce, Charles Haubiel, Joseph Wagner, Chalmers Clifton, Daniel Gregory Mason, Wendell Keeney and Marion Bauer were heard at the fourth Composers Press Concert on Feb. 8 at the Haubiel Studios, New York. The proceeds were again for the publication fund. Artists participating included James Friskin, Stanley Krebs, Florence Morey and Seneca Pierce, pianists; Jules Evan Baker, violist; Aaron Juvelier and Alphonse Schiepani, violinists; Gustave Langenus, clarinetist; Frederick Langford, tenor; Viola Silva, contralto; and Sheperd Coleman, cellist.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS Musical Courier Bureau
Hollywood, Calif.

Alfred Wallenstein happily varied the customary Philharmonic Orchestra fare with the first local presentation of Menotti's opera, The Old Maid and the Thief, in the Philharmonic Auditorium Feb. 3. Contralto Mary Hopple as the spinster and Soprano Margaret Daum as the young maid sang their roles admirably, making every word count. Lee Sweetland gave a fine interpretation of the young tramp, Charlotte Boerner was amusing as the gossipy neighbor and Gene Kern supplied the narration.

Though it showed the value of singing in English and uses a native theme, the opera is hardly American in spirit. Its European viewpoint is shown in the cynicism of the plot, the specious reasoning of the characters and the stilted phrases that keep creeping into the generally colloquial English. The music is also European. It is fluently melodic and includes some lovely episodes, but suggests many other composers, from Sullivan and Offenbach to Puccini.

Wallenstein gave a beautifully balanced reading and excellent performances likewise of Morton Gould's American Salute, another set of variations on the old song, When Johnny Comes Marching Home, and Robert Russell Bennett's munificently orchestrated Symphonic Picture from Gershwin's opera, Porgy and Bess.

Cadman Score Premiered

Charles Wakefield Cadman's new sonata for cello and piano entitled Carlotta and Maximilian had its premiere at the first of the series of Evenings on the Roof at KFWB Concert Hall. Kurt Reher and Emil Danenberg were the expert interpreters. In impressionistic vein and often dissonant, it shows a change in the Cadman style. The three movements are played without pause with the result that the work is compact and rhythmic. Schubert, Kodaly and Schönberg were the other composers heard. The series of 12 concerts continues through May 8.

Alfred Wallenstein presented the third movement of Cadman's Pennsylvania Symphony in Shrine Auditorium, Los Angeles, at the ASCAP benefit for record libraries for soldiers overseas. John Charles Thomas and Irene Manning were soloists. Scores by Hageman, Still, Gershwin and Meredith Willson also were played.

Anniversaries Marked

Celebrating its sixth anniversary, the Meremblum Junior Symphony Orchestra offered a well-played concert to a large and distinguished audience in Hollywood High School Auditorium. Under the skilful leadership of Peter Meremblum, founder, the ensemble again demonstrated security of tone, balance and phrasing. Of special interest was performance of the seldom-heard Vivaldi Concerto in F for three violins, which was extremely well played by Dorothy Wade, Barbara Simons and Virginia Ellis. Concert-mistress Wade's beautiful tone and impeccable intonation were particularly enjoyable. Sharing solo honors was Pianist Paulena Carter, who gave an admirable reading of the Liszt, First (E-flat) Concerto, to receive a prolonged ovation.

Orchestral items were Massenet's overture to Phédre, the finale from Brahms' First Symphony and Siegfried's Rhine Journey. The Pioneer Group, a younger ensemble, gave a group under the direction of Assistant Conductor Joseph Oroop.

The Woman's Lyric Club celebrated its 40th anniversary with a well-chosen and pleasingly sung choral program in Wilshire Ebell Club under the efficient leadership of Benjamin Edwards. Mrs. M. Hennion Robinson, able accompanist during the last half of its existence, supplied sterling pianistic support. Tribute was paid Jean Baptiste Poulin, conductor emeritus and its first leader. A scroll was presented to him and Frieda Peycke recited her own setting of a eulogy written by Margaret Couche. Poulin also led the chorus in a tender Mammy's Lullaby which was on the opening concert four decades ago, written by charter member Abbie Norton Jamison, who took a bow. Special selections for the occasion were an urgent, showy Windy Weather by Elinor Remick Warren, honorary member; a fluently melodic, happily soaring Reflected Light by Conductor Edwards; an emotionally affecting Strength, by Mrs. Robinson; and Cadman's delightful The Wish.

The Original Don Cossack Chorus again proved its mettle in the Philharmonic Auditorium in two concerts. Under the efficient leadership of Serge Jaroff, the group continues to maintain a high artistic standard both in selection and delivery.

Diana Lynn, who got her first film chance because she could play the piano, undertook her first formal recital before a friendly audience in Wilshire Ebell Theatre. She is to be commended for a serious approach to music but is not yet equipped to give a recital.

Seattle Symphony Manager Resigns

SEATTLE, WASH.—Announcement has been made by officials of the Seattle Symphony Orchestra, of the resignation of Ruth Allen McCreery, secretary and manager of the association for the past eight years. Reason for resignation was given as a desire to devote more time to personal affairs.

The current season of the Seattle Orchestra is reported as one of the most successful in its history with sold-out houses the rule. An official report on the financial condition made public January 30th, stated that a large bank indebtedness which faced the orchestra in 1936 has been completely wiped out, no bills are outstanding and an amount of $30,000 has been set aside in an endowment fund to ensure the organization's stability.

Conductors for the current season have included Sir Thomas Beecham, Albert Coates, Howard Barlow and Pierre Monteux. No announcement has yet been made of a conductorial policy for next year.

Oxford Piano Teachers Honor Duncan McKenzie

Duncan McKenzie, recently named head of the music department at the New Jersey College for Women, was honored at a dinner by members of the New York Chapter of the Oxford Piano Teachers Guild. Mr. McKenzie formerly was national secretary of the guild. In 1926 he became the first manager and editor of the music department of Oxford University Press and organized the Bach Cantata Club of New York. A string quartet, comprising Whit Burnett, Kay Kreis, André Di Sessa and Dr. A. Altschuler, gave the program of music. Paradies to Scotch songs, written by Hilda Holt, were sung. Among the guests were Dr. T. Tertius Noble, Dr. Osbourne McConathy, Mrs. McKenzie, Mrs. Holt and Helen McKay, president of the New York chapter.

SAN DIEGO

By CONSTANCE HERRESHOFF

There is general rejoicing in San Diego over Alfred Wallenstein, new conductor of the Philharmonic Orchestra of Los Angeles, and the fine quality of the concerts his orchestra is giving here this season. As a conductor and as a program builder, Wallenstein is greatly admired by our audiences. The opportunity of hearing contemporary works on each program is appreciated. In the past, Philharmonic programs have been devoted almost exclusively to classics.

In his initial concert here on Dec. 5, Wallenstein directed a splendid performance of Creston's Symphony No. 1, music that Americans can hear with pride. Albert Spalding was the fine soloist in Mozart's Concerto No. 4 and Chausson's Poème.

Another successful concert was played by the Philharmonic in Russ Auditorium on Jan. 16. Again honors were divided between old and new composers. Robert Russell Bennett's Four Freedoms proved exhilarating and was warmly applauded. Also heard with much gusto was Villa-Lobos' Bachianas Brasilieras No. 2. C. P. E. Bach's Concerto in D major was given a beautiful performance, and Dvorak's durable New World Symphony also fared well.

Werner Janssen, also contemporary-minded, presented his orchestra here in first San Diego performances of Kabalevsky's Colas Breugnon Overture, Uirapuru by Villa-Lobos, Tchaikovsky's Second Symphony, and Hands Across the Isthmus by Leo Scheer, talented San Diego composer. Scheer's work showed inventiveness and considerable ability in orchestration. Other assets of this evening were the vitality of Janssen's conducting, Lotte Lehmann's distinguished interpretations in Lieder groups, and some exceptional incidental violin playing by Eudice Shapiro, concertmaster.

Frederick Fennell, on leave of absence from his duties as conductor of the Eastman School Little Symphony and Symphony Band, has been appointed by U. S. O. as National Music Adviser for San Diego. Fennell stated on his arrival that he plans a large instrumental program here.

A program of compositions by Alice Barnett was given by the Music Makers' Club on Jan. 17. The fine workmanship of her songs was well demonstrated by Lee Whitney, soprano, with the composer at the piano. Trio numbers by Barnett were effective as presented by John Metzger, violinist; Janet Vacher, cellist; and Viva Crise Metzger, pianist.

Piano Teachers' Directory Issued

Irl Allison, president of the National Guild of Piano Teachers, announces the annual publication of local directories of musicians in all Guild centres throughout the country.

The Jean Tennyson photograph on the Front Cover is a C B S photo.

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ALBERT MORINI

RAY (top) and BELLE HALMANS

ANNIE FRIEDBERG
(Photo by James Abresch)

F. C. COPPICUS

Managers See Music Gain

(*Continued from page* 4)

now in its sixth year, has brought added activity to that promotion and publicity organization. Mr. Taylor, like Miss Vila, has been engaged in presenting young artists, and the new combination is having a busy season.

Leigh Urges "Bill of Rights"

In discussing the new season potential, W. Colston Leigh, head of his own organization, advocated a bill of rights for the concert management business and closer cooperation between artists and their representatives.

"Do artists have rights? We believe they do. Do managers have rights? Yes, we think they do too," said Mr. Leigh. "Our concert division is operating and intends to continue to operate with the rights of both in mind. Management should do everything within its power to secure the greatest possible amount of business for its artists; to expand interest in music thus expanding the market for artists.

"Management should lead the fight against unworthy methods in the promotion of music which, so long as they exist, will work to the detriment of the industry as a whole. Free competition means increased concert business. And we intend to pursue a wide-open policy of selling artists to everyone with legitimate standing in the concert field.

"Moreover, we intend to teach our artists something about management so that they will really know what their rights are, whether they are getting what they are entitled to or are asking too much.

"We think the time is ripe for ending three-way chiseling, by customers, artists, and managers, for music needs the stimulus of fair dealing all around, needs it more than ever to grow and expand and to realize the fullest potentialities of the industry."

Wilder Favors "Personalized" Service

Austin Wilder plans to continue his practise of personalized service in arranging his 1944-45 bookings.

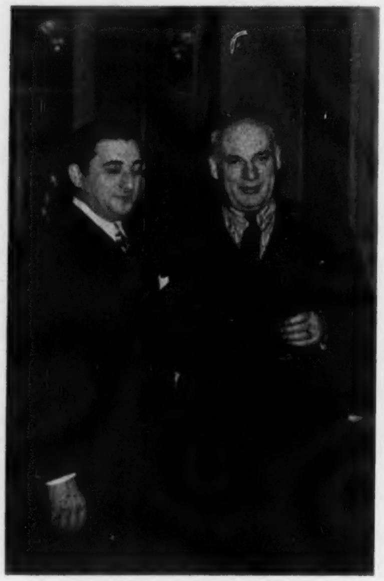
"Career building must go beyond the supplying of concert dates," said Mr. Wilder. "Over and over again we have stressed to each artist the importance of lasting success and of promotion over a long period so that success may be felt. The result will be a solid and stable career rather than a temporary sensation, an exciting flutter and then an equally sudden passing from the musical scene."

Jaakobs Projects "Fellowship Concerts"

A new angle in concert-giving is described by Ned Jaakobs, vice-president in charge of concert direction with the AMF Artists Service, Inc. "This consists," says Mr. Jaakobs, "of Fel-

(*Continued on following page*)

J. J. VINCENT



JAN PEERCE and S. HUROK,
his manager, right, discuss next season's engagements for the Metropolitan Opera tenor.
(Photo by Drucker-Hilbert Co., Inc.)

PAUL SCHIFF
(Photo by I. M. Hersh, Inc.)

RALPH HAWKES

VERA BULL HULL
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(Photo by Apeda)

Managers Optimistic

lowship Concerts, at which good artists are presented at prices the average music-lover can afford to pay. This project promises new hope to artists who, however richly they may be endowed in terms of art, are underprivileged in terms of opportunity.

"The deplorable fact," continues Mr. Jaakobs, "is that too much money has been going to the few, and too little money to the many. The American Musical Fellowship movement contemplates the organizing of the musical audience of America. It is to be devoted to the discovery and development of talent. Sterling artists will be presented to the public in Fellowship Concerts, organized on a subscription basis by local chapters in all parts of the country, the admissions to have a top ceiling at a dollar. Its aim is ultimately to build up a trust fund, from the proceeds of which fellowships and scholarships may be awarded to those who have talent which deserves to be developed."

Vincent, Halmans and Pryor Optimistic

J. J. Vincent added his endorsement to those who see a boom in opera. Mr. Vincent declared that a great movement seems under way for local operatic performances. Name artists are being engaged for principal roles, but local singers and players form the bulk of these organizations. He reports the country becoming civic opera conscious.

Youthful artists who can prove themselves are finding calls for engagements, according to Ray Halmans. This management reported the 1943-4 season as greatly increased over preceding years and this in spite of the fact that Miss Halmans conducted most of her booking arrangements from her New York office. In view of the transportation difficulties she felt it more patriotic to stay in New York.

In the mid-West, Lucius Pryor reported a rising increase in music activities. Mr. Pryor tours many artists and ensembles through that section.

Jan and Mischel Cherniavsky Applauded in Toronto

TORONTO. — Welcomed back to this city on Feb. 2, the brothers Cherniavsky, Jan, piano, and Mischel, cello, delighted a large audience in Eaton Auditorium. In addition to being each an artist in his own right, the players demonstrated their skill in ensemble. Sonatas of Brahams, Boccherini and Sammartini, and solo numbers were tastefully presented. Jan's technique and musicianship together with Mischel's refined and stylistic delineations made a well-nigh perfect collaboration. Encores had to be added to their formal list.

T. N. R.

NED JAAKOBS
(Photo by John H. Popper)

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for the Jan. 30 concert at which they presented Pergolesi's Stabat Mater and songs of Brahms and Schubert. They are pupils of Olga Eisner.

→

CLAUDIA FRANK,

talent coach, continues her successful activities as dramatic coach for singers planning to enter the theatre and motion pictures. Miss Frank reports that she has discovered much new, young talent which she is developing.

PASSED AWAY

ROMAIN ROLLAND, 77, eminent writer on music, died in France recently, the exact date of his death being unknown, but is believed to have occurred in October. Rolland had been reported interned by the German authorities early this autumn. He was the winner of the Nobel Prize for Literature in 1916.

Born in Clamecy, Nievre, Jan. 29, 1866, he studied at the Paris École Normale Supérieure, at the École Française in Rome, where he gained the D. Litt. degree, and in 1901 became president of the musical section of the École des Hautes-Études Sociales, and lecturer on musical history at the École Normale Supérieure and the Sorbonne. From 1913 to 1938 he lived in Switzerland, returning to France in the latter year. He was made a Laureate of the French Académie, 1913. He was best known to international audiences as the author of Jean-Christophe, musical romance, which was finished in 1912 and was widely read in English translation. His Beethoven the Creator (translated by Ernest Newman), was the preface to other works on this composer, notably Goethe and Beethoven and the Song of the Resurrection, and he had written also authoritative books on Handel, Opera in the 17th Century, a life of Michelangelo, and many articles in the Revue Musicale, Lavignac's Encyclopedia, and various periodicals.

MRS. EDNA ELLIS, mother of Effa Ellis Perfield, piano pedagogue, died on Feb. 5. She was 91. The funeral was held at Little Sioux, Ia.

YVETTE GUILBERT, 79, eminent diseuse and singer, died at Aix-la-Provence, France, on Feb. 2, according to an announcement by the Vichy radio. Born in Paris in 1867, she rose from an early station as a shopgirl, and after a career as a featured singer at cafe concerts in Paris, became internationally famous in later life as interpreter of folksongs. Her first visit to America was in 1895-6, when she appeared at the opening of the Olympia Theater, and she returned numerous times, living in New York from 1915 to 1922, where she maintained a school for girls in drama and music. Mme. Guilbert was an acknowledged authority on the medieval folklore of France, and acted in plays of this period in New York. She was the recipient of the Chevalier of the Legion of Honor decoration and many other honors. She had been married to Dr. Max Schiller. An autobiography, The Song of My Life, was published in English.

LINA CAVALIERI, 69, noted operatic soprano, was reported killed in a bombing raid on Florence on Feb. 8, according to dispatches from London. Born in Rome, Mme. Cavalieri studied with Mme. Mariani-Masi and made her debut as Nedda in Lisbon. Famous for her beauty, she appeared in opera houses on the Continent and came to the Metropolitan in 1906. She sang at the Manhattan Opera House in 1908-9 and with the Chicago Opera in 1915-6. She had been married three times, first to Prince Alexander Bariatinsky, then to Robert Winthrop Chanler, a grandson of John Jacob Astor, and in 1913 to Lucien Muratore, tenor, who sang with her in Chicago. Her chief roles included Fedora (in the American premiere of which she made her Metropolitan bow), Manon, Gilda, Marguerite, Mimi, Violetta, and Adriana Lecouvreur.

FRANK BISHOP, American pianist, died on Jan. 30 in a New York hospital. A native of Almont, Mich., Mr. Bishop studied at Oberlin College and the University of Michigan School of Music, then in Paris with Isidor Philipp and Wanda Landowska and in Vienna with Emil Sauer. When only 10 years old, he saw a poster advertising a concert by Paderewski and this inspired him to a musical career. Later he visited Ossip Gabrilowitsch seeking an audition. Advised to enter a competition, Mr. Bishop won and Gabrilowitsch sponsored his career. His father's approval was reluctantly won after a recital for President Hoover at the White House.

Mr. Bishop had toured Europe, England and the Scandinavian countries. In this country he had appeared with major orchestras and in recital. He also conducted a studio in New York, where he presented lectures and musicales and a summer camp at Blue Spring Farm, Bethany, Pa., where he held classes for children and adults. For a time he taught at the Detroit Conservatory. Surviving in addition to his widow, Mrs. Claire Huchet Bishop, are three brothers and a sister.

VICTOR D'ANDRE, 74, husband of the late Anna Pavlowa, died in London on Feb. 5. A wealthy Russian landowner, he met the dancer when she was appearing in the Imperial Russian Ballet, became her manager and later married her. He also served as her accompanist and was chairman of Educational Ballets, Ltd., which presented the Russian Ballet. Mme. Pavlowa died in 1931.

MARTHA OFFERS, 51, Dutch operatic singer, died on Feb. 1 in Tholen, Zeeland Province, according to the Hilversum radio, as reported by the United Press. In 1926 she appeared with the New York Philharmonic.

Henry Hadley Room Opened in New York Library

A special room for the Henry Hadley Memorial Library of American Music was opened on Feb. 12 in the music division of the New York Public Library at 5th ave. and 42d st. A loan exhibition of manuscript scores by American composers was shown. These include George Gershwin's American in Paris, John Alden Carpenter's Skyscrapers, William Grant Still's G Minor Symphony and many works by Hadley. Marking the event, a program was arranged by Dr. Sigmund Spaeth, president of the National Association for American Composers and Conductors. The Perole String Quartet played Hadley's Quintet in A Minor for Piano and String Quartet with Carolyn Beebe, as assisting pianist. Dr. Spaeth, John Tasker Howard and Paul North Rice spoke. The collection includes orchestra and chamber scores, operas, popular songs, hymns, war, campaign and regional music.

Concerts on USO Camp Schedules

The St. Louis Symphony Orchestra, with Vladimir Golschmann conducting, presents two concerts this month under the auspices of USO-Camp Shows. On Feb. 23, the orchestra appears at Jefferson Barracks, Mo., and on Feb. 25 at Scott Field, Ill. Bidu Sayao, Metropolitan soprano, and Marisa Regules, pianist, gave a joint program Feb. 19 for the Waves at Hunter College, New York. Also heard this month in programs were Eleanor Steber, soprano, at Fort Monmouth; and Marjorie Lawrence at Lawson General Hospital, Atlanta, Ga., both of the Metropolitan Opera.

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GABY AND ROBERT CASADESUS, pianists, in their Princeton home, with their daughter, Therese. (Photo by Erich Kastan.)

Casadesus Home Brings "Old World" to New

The Casadesus home in Princeton is one of the reasons why Robert Casadesus is so brilliantly successful in this country. It represents the best of America and the best of France. The house, built in Revolutionary times, is solidly early American, but on the walls of the living room hang gay paintings of Raoul Dufy and from the modern, white, streamlined kitchen come good old-world odors of "Cordon Bleu" cooking.

There are five members of the Casadesus family. Mme. Casadesus herself is a gifted pianist and from time to time appears with her husband in two-piano recitals or plays, as she did recently with the St. Louis Symphony, a two-piano concerto with him. The eldest son is Jean, just turned sixteen, who attends Lawrenceville School. Though mad about boogie-woogie, he is good about his Bach and bids fair to carry on the Casadesus tradition. His younger brother Guy, has become a real American boy after four years in this country and is deep in baseball and basketball and mechanical things. He prefers the violin to the piano and studies with Mme. Francescatti, wife of their great friend, the French violinist Zino Francescatti. The American of the family is Therese, born in Princeton almost two years ago. Blonde like her father, with his blue eyes and high, wide forehead, Therese is a "real Casadesus."

But Casadesus hasn't much time to enjoy his home. His Carnegie Hall recital on February 16 was the 41st concert he plays this season, and there are 20 more to go. Among the orchestras with which he has already appeared are those of Detroit, St. Louis, Minneapolis, Indianapolis, Pittsburgh and New York and he is soon to be soloist with the orchestras of San Antonio, Los Angeles and Montreal.

The St. Louis Symphony under Golschmann recently performed Casadesus' Ballet for the Birth of a Dauphine and, in two-piano recital with Mme. Casadesus at Cincinnati on Jan. 26, the pianist-composer introduced his Three Mediterranean Dances.

Teachers Hear Chasins

Abram Chasins, pianist-composer, discussed the function of radio in increasing understanding of serious music at the Feb. 3 meeting of the Piano Teachers' Congress in Steinway Hall, New York. Ottilie Czerny Davis spoke on keyboard harmony approach. Following a business meeting, members held a forum on cooperation of parents and teachers.

American String Quartet Members Heard Widely

The American String Quartet, founded about a year ago, has already given performances throughout the New England States, New Jersey and New York. The personnel includes Harold Kohon and Benjamin Levin, violinists; Felix Frost, violist, and Russell Kingman, cellist.

Mr. Kohn, the first violinist, was guest soloist with the New Jersey Symphony Orchestra on Jan. 31 and Feb. 1, and gave a Town Hall Recital on Feb. 19.

Associated Teachers Meet

Louise Arnoux, Mrs. Edgar Stillman-Kelley and Mrs. Henry Holden Huss addressed the Jan. 27 meeting of the Associated Music Teachers League. The members also heard Ruth Bradley, president, continue her report as national chairman of Music in Hospitals of the National Federation of Music Clubs.

MR. AND MRS. MAURICE MATTESON WITH MRS. ROBERT W. ROBERTS, right, at the latter's estate on Snell Isle, near St. Petersburg, Fla. Mr. Matteson spoke on Ballad Bagging before the Carreño Club of that city, of which Mrs. Roberts is president. She also is a member of the National Board of the National Federation of Music Clubs.

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News and Reviews of Disc Studios

While neither the Victor nor Columbia recording companies have come to an agreement with Petrillo as far as the production end is concerned, things have been happening in the administrative set-up. J. M. Williams, RCA Victor's Record Advertising Director, has been transferred to an important war work assignment with the Company and J. L. Hallstrom, the Merchandise Manager, is pinch-hitting for him. The musical director, Charles O'Connell has resigned, and as yet a successor to this position has not been named. Art Rush has been appointed head of Victor's Artists relations in Hollywood.

At Columbia, Paul Southard has announced the appointment of Albert Earl to the advertising staff. Earl, who is well-known in Connecticut musical circles, plans to continue his activities in conjunction with his new position.

Sonora Enters Disc Field

The Sonora Radio and Television Corporation has gone into record production and their first releases will appear the end of February. Their slogan is "Melodies That Will Live Forever" and for the time being they will concentrate mostly on popular novelties. Some of the artists on their list are Lani McIntire and his Aloha Islanders, Noy Gorodinsky and his Gypsy Ensemble, Pauline Alpert, pianist, and Frank Connors, singer of Irish Ballads.

All of the recordings will be made in the WOR studios. Four or five albums containing three to four records each will be released every month. This is the firm's first venture into actual recording, up until now they always purchased the original master and just did their own pressing.

Record Reviews

CHAUSSON: Symphony in B Flat Major Op. 20; played by the Chicago Symphony Orchestra, direction of Frederick Stock. Victor Album DM 950, four discs, $4.50.

Ernest Chausson, one of the most gifted of Franck's pupils, is best known by his Poeme for violin and orchestra (recorded by Menuhin and the Symphony Orchestra of Paris conducted by Enesco, Victor Record Catalogue Nos. 7913 and 7914). Like Franck, Chausson composed only one symphony and it is also in three movements.

Stock provides this luscious music with a reading in the grand manner. Concentration is on broad sweeping effects, rather than details. There is an occasional waver off pitch in the woodwinds which may occur just in this particular set. The only other recording of the Chausson work obtainable until the present release was the VM-261 with Coppola and the Paris Conservatory. Naturally, Victor's present set has the advantage of modern recording equipment.

DEBUSSY: Images; played by the San Francisco Symphony Orchestra, direction of Pierre Monteux, Victor Album DM 954, two discs $2.50.

Just the first and third Images, Gigues and Rondes de printemps, are included in this album since Victor already has the second (Iberia played by New York Philharmonic and Barbirolli, DM 460) in its current catalogue.

Monteux showers plenty of affection and understanding on the music of his countryman and the result is, of course, highly satisfying. A splendid addition for the French-school enthusiasts.

HOLST: The Planets, Op. 32; played by the Toronto Symphony Orchestra, direction of Sir Ernest Macmillan. Victor Album DM 929, four discs, $4.50.

The complete score calls for seven movements, an unusually large orchestra, organ and women's chorus and has been recorded in its entirety by the London Symphony under the direction of the composer (Columbia set M 359). Victor has selected four of the planets —Mars, The Bringer of War; Venus, The Bringer of Peace; Mercury, the Winged Messenger; and Jupiter, the Bringer of Jollity—for the present release. It may or may not have been the company's intentions but the choice appears to be particularly timely.

Sir Ernest Macmillan gives a distinguished and sparkling performance of the descriptive little tone-poems. The recording is brilliant.

Imperial March, by another English composer, Sir Edward Elgar, is the filler.

Readings from Whitman

WALT WHITMAN: Leaves of Grass read by Ralph Bellamy. Victor Album M 955, four discs, $4.50.

In tune with the "Buy American" movement, Victor appropriately produces an album of excerpts from the pen of one of the greatest of all American poets, Walt Whitman. For recording purposes it was necessary to cut and edit some of the lengthy works, but great care was taken not to break the continuity and coherence of the thought.

Mr. Bellamy, currently starring on Broadway in Tomorrow the World (now in its tenth month), reads in a straight forward manner with clear diction and an intelligent understanding of the text. On the inside front and back covers of the album is the complete text exactly as presented by Mr. Bellamy.

Single Discs

HAYDN: L'Isola Disabitatan Overture played by the Indianapolis Symphony Orchestra, directed by Fabien Sevitzky. Victor disc 11-8487, $1.

A compelling performance of the overture to one of Haydn's little-known operas.

Other single discs in Victor's February list are:

ENESCO: Roumanian Rhapsody No. 1 (Arranged for Two Pianos by Whittemore and Lowe) Played by Arthur Whittemore and Jack Lowe. Victor disc 11-8515, $1.

An extremely pianistic arrangement beautifully played.

GRETCHANINOFF and TCHESNOKOFF; Glory to Thee, O Lord and Save Thy People sung by General Platoff Don Cossack Chorus, directed by Nicholas Kostrukoff. Victor disc 11-8514, $1. The chorus is in excellent form and the recording is good.

BACH: Triple Fugue in E Flat Major (St. Anne) (edited by Charles-Marie Widor and Albert Schweitzer), played by Joseph Bonnet, organist, on the Hammond Organ. Victor disc 11-8528, $1.

THOMAS: Overture to Mignon, played by Arturo Toscanini and the NBC Symphony Orchestra, Victor disc 11-8545. $1.

Norwich, N. Y., Founds Record Club

NORWICH, N. Y.—A new organization here which concerns itself chiefly with music is the Record Club, formed exclusively of men. Sam Jones opened his fine house for a meeting on Feb. 8, the occasion being a farewell party to Father Ciciarelli, at whose home the first of the meetings occurred and who was presented with a recording of the Mozart Octet for horns and wind instruments, performed as the last item of the program. Records heard on the splendid phonograph, in charge of Mr. Grosvenor, included music by Shostakovich, Berlioz, Mendelssohn, Mozart, and a Negro Choir. Those present included Revs. Ciciarelli and Bill, Drs. Gibson and Ells, Messrs. Brooks, Copley, Spencer, Hicks, Hill, Benedict, Riesberg and Jones. F. W. R.

Buffalo Orchestra and Union Head in Clash

BUFFALO, N. Y.—A controversy is raging between the Buffalo Philharmonic Orchestra and Charles Buffalino, president of the local musicians' union. The orchestra recently notified the union it could not meet musicians' salaries after about March 1. The Feb. 11 concert at Kleinhans Hall was cancelled, but officials of the society insisted this was solely to permit use of the hall for a war bond rally. W. George Gomer recently resigned as treasurer of the orchestra association on the grounds of ill health.

Last Feb. 1 the orchestra obtained permission from the Common Council to use $1,750 which ordinarily would not have been due until April. This was one-fourth of the sum allotted by the Council to the orchestra to help in paying rental of the hall for the concerts. An official of the society alleged that there "had been an attempt by a small but vociferous group to seize control of the orchestra." Mr. Buffalino stated that he had called a meeting at a local club at which he planned to discuss the matter with a group of interested persons, with a view to "strengthening" the orchestra. N. E. D.

Wirtz In Piano Program At Minneapolis College

MINNEAPOLIS. — Warren Wirtz, recently added to the piano faculty at the Minneapolis College of Music, gave a recital on Feb. 18. Formerly assistant in the piano department at Grinnell College, Mr. Wirtz was graduated from Iowa University and the Eastman School of Music. His compositions have been performed by the Rochester and the Eastman symphonies.

LEONARD WARREN, METROPOLITAN OPERA BARITONE, HONORED

by the students of Philadelphia's Northeast High School, who voted their "Senate Award" to him and gave him a silver loving cup. The president of the School Community, Theodore Rhoads (right) is shown making the presentation to Warren. At the extreme left is Dr. Rowland, Principal of N. E. High School, and second from the left is Mr. Yahn, a member of the Faculty and Director of Assemblies.

THE TRIO MUSETTE,

Gloria Linde, violinist; June Kidd, cello; and Ruth Wunderlich Landes, piano; has had a successful season. In addition to concerts at the State Teachers College, New Paltz, N. Y.; State Teachers College, Newark, N. J.; the Metropolitan Life Glee Club, etc., the ensemble has played for Sigma Alpha Iota, the "Treasury Hour," and USO-Camp Shows, Inc.

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A. G. O. Session Plans Under Way As Elmer Returns

Warden Visited 8 Chapters on Tour — Fischer Anthem to be Sung — Noé Resumes at Calvary Church

Plans for the annual general meeting and Spring Festival of the American Guild of Organists in New York on May 15, 16, 17 and 18 are under the direction of S. Lewis Elmer, warden. Recitals, lectures and services, both afternoon and evening, and including the annual Ascension Day service with combined choirs, at St. Bartholomew's Church, are being arranged. An annual dinner will conclude the festivities.

Warden Elmer, after his tour to local area headquarters, hopes to make the annual gathering representative of the country. In all he made eight chapter appearances.

Fischer Anthem Contest

A feature of the event will be the playing of the prize-winning composition in the competition conducted by J. Fischer & Bro., New York publisher. An award of $100, plus royalties, will be given the winner. The composition must, in the opinion of the judges, Edward Shippen Barnes, T. Tertius Noble and Leo Sowerby, fulfill "the requirements of practicability for use as service or recital music," and should not exceed five or six minutes in length.

Manuscripts, signed with a nom de plume or motto with the same inscription enclosed in a sealed envelope containing the composer's name and address, should be sent to Guild headquarters, 60 Fifth Ave., New York 20, N. Y., not later than March 1, and with return postage enclosed.

Noé Returns to Calvary

J. Thurston Noé, who studied with Dr. Charles M. Courboin and Alexander Russell, has returned for his third assignment at Calvary Baptist Church, a position he ably filled from 1923 to 1928 and again from 1931 to 1936. During his previous tenures, Mr. Noé organized a choir of 100, an orchestra of 20 and a solo quartet. When the edifice was rebuilt in 1931, he supervised the installation of the $65,000 organ.

During his absence from the Calvary post, Mr. Noé built a chorus of 95 voices at St. Mark's Methodist Church, Brooklyn, became a familiar figure at the Wanamaker store in New York, where he gave recitals every season at the then largest instrument in the city; held auditions for concerts there and supervised ensembles as well as acted as radio program director. Among other recitalists heard during Mr. Noé's service were Dupré, Courboin, Vierne, Cunningham, Longuetuit, Hollins and Germani.

Mr. Noé made a tour of Europe and gave recitals at Notre Dame in Paris, St. Paul's in London, St. Mark's, Venice, St. Giles, Edinburgh, the Milan, York and Brussels Cathedrals. He also was director of the Hunter College Chorus and as a member of the faculty taught theory.

J. THURSTON NOÉ
at the organ in Calvary Baptist Church, New York City.

From 1941 to 1943 Mr. Noé served at South Methodist Church, Manchester, Conn. At Calvary he will give weekly Sunday recitals preceding the service. He plans to rebuild the choir and ensemble and will resume his private teaching in New York.

Nies-Berger with Philharmonic

New York Philharmonic-Symphony audiences may have wondered of late at the sudden emergence of the organ as an orchestral instrument. Dr. Artur Rodzinski, musical director, apparently is one of the few eminent conductors who believe the organ is worthy of consideration. Or it may be that in Edouard Nies-Berger, new organist this year, he has found a satisfactory interpreter.

EDOUARD NIES-BERGER

In any event on 12 occasions thus far this season Mr. Nies-Berger has appeared with the orchestra and there are other programs now being arranged in which he will share. He has been heard in the Saint-Saëns Organ Symphony, Mahler's Second Symphony and the Handel-Harty Concerto (which is not its correct title) and in the Vivaldi-Siloti Concerto Grosso. In all probability, he will participate in Bach's St. Matthew Passion under Bruno Walter which is scheduled for April. On March 4 he is soloist in Handel's Concerto with the National Orchestral Association under Leon Barzin.

Harry T. Burleigh, baritone and composer, was felicitated on Feb. 4 at St. George's Episcopal Church on the 50th anniversary of his membership in the choir there. More than 700 attended. C. C. Burlingham, senior warden, presented the singer with a check for $1,500 as a gift from his friends.

Mattfeld Compiling Books

JULIUS MATTFELD

Apparently his manifold duties as organist and director of the CBS Music Library still leaves Julius Mattfeld with time on his hands. He has just completed the orchestration of Arcoiris, symphonic poem, by Enrique de Marchena, Dominican composer, which will be performed at the forthcoming festivities in Trujillo City marking the 100th anniversary of the independence of the Dominican Republic. The composer, vice president of the City Council of the Dominican capital, has several works to his credit.

Mr. Mattfeld also is compiling a a book, tentatively titled a Dictionary of Dramatic Compositions by Latin-American Composers. Already more than 2,000 titles are listed and he has made the interesting discovery that in 1711 an opera, Partenope, by Manuel Zuamaya, was performed in the private theatre of the vice-regal palace at Mexico City.

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PUBLISHERS' LISTS INCLUDE NEW VOCAL ISSUES

Book

ESTELLE LIEBLING COLORATURA DIGEST, a volume of 112 pages. G. Schirmer, New York, $2.50.

One of the most important publications which the school of florid singing has brought forth since the earlier treatise by Mathilde Marchesi. The subject is covered completely by the compiler (Estelle Liebling, Mus. Doc.) who writes a highly suggestive Introduction in which she dedicates her work to her teaching colleagues and their students. She explains something of the history of coloratura art and the changes it has undergone through the years, down to the present moment. Examples are given from the various periods, some of the older ones being the brilliancies featured by such stars as Patti, Sembrich, Tetrazzini, Melba, and later by Galli-Curci, Hempel and Pons. The Liebling book starts with technical exercises, gives cadenzas from operatic and concert arias, lists those of famous Variations, Waltzes, Solo Songs, Duets, and indicates the traditional cuts often made in those collections of trills, roulades, staccati and other altitudinous flights. Supplementary pages carry a number of suggested programs for coloratura singers, including all the best known compositions for that type of voice and art. Accompanying the musical examples are numerous instructive remarks for their application, study and execution. The immense labor that must have gone into the making of this volume, and the thoroughness and authority with which she presents her material, are fine proof of Miss Liebling's experience, sincerity and seriousness as a vocal pedagogue.

For Orchestra

OUR FAMOUS FAVORITES, compositions and arrangements by C. Paul Herfurth. Carl Fischer, Inc., New York. Piano-Conductor score $1.00. Parts 50¢ each.

Popular works such as Tchaikovsky's Waltz of the Flowers and Marche Slave, Sousa's Gladiator March, Bach's Arioso and others have been simplified and edited, without distorting the musical ideas, for the young musicians. Of special interest for the youthful performers is the arrangement of themes from Rachmaninoff's second piano concerto in C minor. The fourteen selections are orchestrated for full instrumentation or equally effective smaller combinations. The Star-Spangled Banner and the Marines' Hymn are also included on the list.

For Band

SHOONTHREE, by Henry Cowell. Mercury Music Corp., New York. For Standard Band, $2.50; for Concert Band, $3.75; for Symphonic Band, $5; separate parts available.

The title of Mr. Cowell's brief, striking work is taken from the Gaelic word meaning "music of sleep." His score includes interweaving of somewhat dreamy melodies, with long phrases, at the beginning. Later there is a contrast of a main melody, of somewhat quiet nature, with this recurring thematic subject. The whole makes a striking, atmospheric piece for use by advanced school bands and concert ensembles.

For Piano Solo

REFLECTIONS ON THE WATER, by Leo Dubensky. G. Ricordi & Co., Inc., New York. 75¢.

Subtitled an "impromptu", Mr. Dubensky's nine-page composition falls into the category of descriptive pieces. In this case we have flowing arpeggios and sequences of chromatic thirds and sixths, *ostinati* and octaves, not too difficult for the manipulation of fairly advanced student pianists.

MARKS PUBLISHING FIRM'S 50TH ANNIVERSARY was observed on Feb. 7. Left to right, Herbert Marks, of the company; Xavier Cugat, orchestral leader, who has introduced many of the numbers composed by Ernesto Lecuona, Cuban composer, at right. Mr. Lecuona's compositions are published by the Marks firm. (Photo by Edward Ozern)

LIZA, by George Gershwin; and CRAZY RHYTHM by Joseph Meyer and Roger Wolfe Kahn, stylized by Cy Walter. Harms, Inc., New York. 75¢ each.

Engaging harmonies have been devised by Mr. Walter to modernize these two old popular favorites.

For Contralto with Viola and Piano

TWO SONGS (LONGING AT REST and CRADLE SONG OF THE VIRGIN), Op. 91, by Brahms. Sole American issue of the original Simrock Edition. Associated Music Publishers, Inc., New York. $1.

Something of a publishing event is this reissue under an American *imprimatur* of Brahms' two delectable songs for contralto with viola. Nothing more can be said of these masterpieces, that today hold all their original charm and simplicity, and grow more treasurable with the years. There are English and French versions as well as the German texts of Rückert and Geibel. Certainly these works should be in the repertory of every contralto. The edition is beautifully printed.

SONGS

SILVER STREET, with lyrics by J. Calder Joseph and music by Philip A. Schieb. Edwin H. Morris & Co. Inc., New York. 50¢.

A ballad with a typical American text, a simple but atmospheric melody.

WIND IN THE TREE TOPS, by Gene Bone and Howard Fenton. Boosey and Hawkes, Inc., New York. 50¢.

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Robert A. Simon, The New Yorker

" . . . remarkably well suited to the tonal and technical capacities of the violin, it is a wholly pleasant composition in a modern but not, fortunately, a mathematical idiom.
Rudolph Elie, Jr., Boston Herald

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Ombra Mai Fu, by Handel. Elkan-Vogel Co., Inc., Philadelphia. 40¢.

A new edition by Marion Szekely with English text by Henry S. Drinker. The familiar recitative and aria, in simplified form, is made available for high and medium voices.

I Blow My Bugle, by Albert M. Hague. R. L. Huntzinger, Inc., New York, Willis Music Co., Cincinnati, O. 50¢.

The composer, in setting the poem of Merrick Fifield McCarthy, marked the work for baritone. He has kept the timbre of this voice in mind and presents a dramatic and sturdy number withal.

Modern Youth, and Prayer for Jimmy Banks, both by Frieda Peycke. Theodore Presser Co., Philadelphia. 40 and 50¢, respectively.

The first provides a musical background to a poem by Angela Crispin. The text of the second is by James Foley. Together they make an apt contrast for pianologues or recitations with accompaniment.

Sacred Solos

The Hem of His Garment, by Alfred M. Greenfield. G. Schirmer, Inc., New York. 50¢.

Published for both low and high or medium voices, this setting by the conductor of the New York Oratorio Society is effective through its simplicity, the same thematic idea being retained throughout the three verses.

I Will Extol Thee, by Frank La Forge. Carl Fischer, Inc., New York. 50¢.

This setting of text from Psalm 145 has a range from low E flat to a top F. It is dramatic, yet not difficult. A minor middle section prepares for the return of the first theme slightly altered.

Be Still and Know I Am God, by Thelma Jackson Smith. Theodore Presser Co., Philadelphia, Pa. 40¢.

Starting softly and in devotional vein, this number builds by means of key changes, solid chords and octave progressions in both hands. The range, from low C to top F, makes it suitable for mezzo voices of dark hue. It is not difficult.

For Organ

Masterpieces of Organ Music. Folio I, devoted to Johann Pachelbel; Folio 2 to Dietrich Buxtehude. Liturgical Music Press, Inc., New York. $1.50 each.

These are two issues in a monthly series, the company planning to devote the whole to composers of the 16th, 17th and 18th centuries. Norman Hennefield is the editor. The first folio contains a Fugue in D, Toccata in E minor, a chorale-prelude, and individual numbers, all arranged so that they may be taken out and used separately. The Buxtehude numbers include a suite, chorale-preludes and other numbers. In each instance, program notes and a brief biographical sketch are provided. These folios should be in the repertoire of concert and church players, for they are valuable and well edited.

Preludio, by Gustave Ferrari, J. Fischer & Bro., New York. 50¢.

A short piece, taking three minutes to play, starts with solid chords moving chromatically before dissolving into an arpeggiated style with a constantly increasing dynamic effect and concluding with a *sfz* on a minor chord.

Belgian Mother's Song, by Charles M. Courboin. H. W. Gray Co., Inc. 75¢.

Dr. Courboin has here transcribed a Flemish folksong from Peter Benoit (1834-1901). The use of an 8/16 rhythm and the chimes, played with the right thumb against a soft reiteration of the main theme, adds to the novelty.

A Fine New Passion for Mixed Chorus and Soli

The Passion, by Bernard Rogers; text adapted from St. Matthew and other sacred books by Charles Rodda. Elkan-Vogel Co., Inc., Philadelphia. $2.75.

A splendid new setting of the Passion story—direct, dramatically effective, yet simple and touching—is this modern score. It is in six brief episodes and covers 130 pages in the piano-vocal score. The Entry into Jerusalem opens on a march theme, a man's voice (narrator), and mixed chorus, "Hosanna to the King of David." The Temple episode has interesting folk coloring in the "Ai, Ai" by the Scribes as they contend with the Disciples, and The Voice (Jesus) rebukes them for defaming the Temple, followed by a poignant mixed chorus, "Weep, Jerusalem."

Gethsemane is ushered in by a brief account of the Last Supper and ends dramatically with the betrayal by Judas. Without pause, the trial before Pilate ensues, closing with a stirring Crucifixion chorus. Calvary, the fifth episode, is stirring in the extreme. After a muted orchestra postlude, the burial and resurrection are simply narrated and the work ends with a massive hymn of praise.

Mr. Rogers, known for his orchestral, chamber and choral works, and as faculty member of the Eastman School of Music, has written throughout graphically, to match the succinct and dramatic character of the text. His idiom uses dissonance, but not for its own sake, and as a whole his score builds to a markedly impressive emotional experience. It is practicable for use in the church and as a concert composition, or possibly in a dramatized version.

Barber's Second Symphony to be Premiered

Cpl. Samuel Barber's Second Symphony, dedicated to the United States Army Air Forces, will be given its world premiere by the Boston Symphony under Serge Koussevitzky on March 3 and 4. It is to be repeated by this orchestra in New York.

After its performances in this country, recordings of the work will be broadcast by the Office of War Information by shortwave stations throughout the world, and scores will be sent to London and Moscow, where other orchestral works by Barber have already been performed. Barber's royalties from all performances will be turned over to the Army Air Forces Aid Society. This is the composer's second work composed since entering the Army; the first was Commando March, arranged for orchestra and band. (Both are published by G. Schirmer, Inc.)

Munson Heads Marks Educational Dept.

N. Frederick Munson has recently been appointed head of the Educational Department of the Edward B. Marks Music Corporation. Munson has been associated with leading publishing firms here and abroad for over thirty years, and his vast experience will be of great service to teachers and supervisors in the educational field.

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Long may her flag be over us!
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Betsy Culp Dornay

Listeners at the recent Students' Practice Recital in Betsy Culp-Dornay's studios in New York found that the young artists generally had excellent vocal and musical training. Marian Farina revealed a lovely voice in a Puccini aria and a song by Charles. Tay Vojack was heard in songs of Engel, Black and Grieg, her personality adding to the charm of her work. Students heard at previous recitals included Reggie Ploska, Fernando Uruburu and Mary Gloskoska, all of whom showed marked improvement on this occasion. Florence Linas and Julica Szirmay also were programmed. Mme. Culp Dornay, again at the piano, gave her usual "inspiring" accompaniments. In March she will present Grace Albert in recital. D. K.

Astolfo Pescia

Frances Marion Schimenti, soprano, appeared as Micaela in Carmen, with the Cincinatti Opera, as Nedda in Pagliacci, with the Philadelphia Opera and as Mimi in La Boheme in New Haven.

Derna De Pamphilis, soprano, a finalist in the Metropolitan Opera Auditions of the Air, is singing leading roles in operettas. Mina Cravi, soprano, appears on Saturday nights over Station WBNX.

These artists are from the New York studios of Astolfo Pescia.

Anita Rio

Pauline Walsh, soprano, was soloist recently in the Jewel Song from Faust with the Los Angeles Philharmonic, Zoltan Kurthy conducting. Lee Rams, soprano, has been signed by Elliott Jacoby, conductor and arranger for Rudy Vallee, and will be heard shortly in New York. Virginia McCaleb has joined the choir at the Church of St. Paul and St. Andrew. Mary Clute, vocal instructor at Fairfax Hall, Va., gave a performance of The Marriage of Figaro there. These artists are from the New York studios of Anita Rio.

Cape Cod Centre to Open Rehabilitation Camp

East Brewster, Mass.—Opening of a music camp on June 29 as part of a rehabilitation project for musicians is announced by Catherine C. Crocker, managing director, and Ralph W. Stone, artistic director, of the Cape Cod Musical Arts Centre.

Under the plan, former professional orchestral musicians and singers, honorably discharged from the armed forces, would be enabled to get the "feel" of public performances before they reentered the competitive field again.

A resident staff of directors and teachers of experience in the professional music theatre have been engaged. A building, on the beach, which accommodates 150 people, has been assigned. A recreation program and an artistic plan, providing for public performances of light operas and ballets, with scenery, costumes, lights and properties, has been arranged for the camp.

Coolidge Quartet Series Opens at Mannes School

A series of three Monday and three Tuesday evening concerts of chamber music will be inaugurated by the Coolidge Quartet at the Mannes Music School, New York, on Feb. 28. The programs will include contemporary as well as standard scores. Assisting artists will be Leopold Mannes, Frank Sheridan and Isabelle Vengerova, pianists. The quartet comprises William Kroll and Louis Graeler, violins; Jascha Veissi, viola; and Daniel Saidenberg, cello.

Janet Fairbank Sings For Service Men

Janet Fairbank, soprano, sang at the Stage Door Canteen and the Merchant Seamen's Club on Feb. 12.

ANGELA WESCHLER

Angela Weschler Conducts Children's Music Plan

An interesting experiment in the music education of children has been worked out by Prof. Angela E. Weschler, member of the faculty at the New York College of Music and former head of the piano department at Vienna Conservatory.

Her Music Plan for Young People provides that one afternoon each week be devoted to individual and class instruction in piano, music appreciation, choral singing and harmony. Groups of four to six follow this procedure. Supplementing this, the children are often taken to concerts or operas, thus receiving an opportunity to broaden their musical horizon.

According to Prof. Weschler, "love of music is inborn and proper guidance can direct it into the right channels even at an early age." She states that her young students "are made to regard their music lessons as a pleasure-giving activity, rather than work, and this automatically results in better progress."

On Feb. 20, Prof. Weschler gives a recital at the Brooklyn Academy of Music playing four-hand numbers with Dr. Felix Guenther. Her students present their next program on March 12 in Steinway Hall.

Kraft-Shure Recital at Cleveland Institute

Cleveland.—Marie Simmelink Kraft, mezzo-soprano, and Leonard Shure, pianist, presented an all-Schubert program at Cleveland Institute on Feb. 2 before a capacity audience. The two faculty members were applauded for their taste and artistry. Mme. Kraft sang the cycle, Die Schöne Müllerin and disclosed her command of the Lied, each song receiving particular consideration and mood revelation. Mr. Shure played the C minor Sonata with sympathetic understanding of its portentuous gravity. S. I.

Philadelphia Conservatory Concert to Honor Late Director

Philadelphia.—An In Memoriam Concert for M. Sophia Ezerman, late director of the Philadelphia Conservatory of Music, will be held on Feb. 23. The program will be presented by members of the faculty. Brahms' F Minor Quintet, Op. 34 will be played by Boris Koutzen, William Bless, violinists; Simon Asen, violinist; Elsa Hilger, cellist; and Allison R. Drake, pianist. Edna Phillips will play Ravel's Introduction and Allegro for Harp, with Vincent Persichetti at the piano. Bloch's Quintet will have the four string players of the Brahms work and Mr. Persichetti at the piano.

Juilliard Graduate School Students Give Concerts

Two Victory Concerts were given last month at the Public Library and Metropolitan Museum of Art by students from the opera school of the Juilliard School of Music. Excerpts from Norma, Carmen and Aida were presented under the direction of Alberto Bimboni. Dorothy Stahl, Frances Bible, Jean Carlton, William Wyatt, Jean Browning, Mariko Mukai and Ruth Neal participated.

Music of Daniel Gregory Mason made up the program on Feb. 1 presented by Rena Robbins, Sol Greitzer, Aaron Chaifetz, Ardyth Walker, Barbara Holmquest, Carol Brice and Ruth Duncan, accompanist. A second such program was given on Feb. 15.

Louis Persinger, violinist, member of the faculty, observed the birthday of Mozart on Jan. 27 by giving a recital assisted by Barbara Holmquest, Eugenie Limberg, Dolores Miller and Beverly LeBeck.

Igor Buketoff, a member of the faculty, will conduct the orchestra and chorus of Adelphi College, Garden City, L. I., this season. Mr. Buketoff received his bachelor and master degrees from theh Institute of Musical Art and was graduated in conducting from the late Albert Stoessel's classes.

Willem Willecke conducted the orchestra in the "concerto" concert on Feb. 12. Jane Carlson and Helen Brainard, pianists, were soloists in works of Mozart and Mendelssohn, and Marcia Barbour, cellist, in the Boccherini score.

Frederick Jacobi discussed Milhaud on Feb. 8 in the fourth of his series of lecture-recitals. He was again assisted by Graduate School students.

Institute of Musical Art Adds Two War Courses

Two new courses, related to the war effort, are included in the program for the second semester at the Institute of Musical Art. Lawrence Perry is offering a course in community song leading, covering all types of programs. Don Kennett and James Froelain are presenting a course in radio communications and broadcasting technique.

Students of Louis Bostelman recently gave a string ensemble recital comprising scores by Purcell-Coates, Pergolesi, and Handel. A piano program also was given by pupils from Alton Jones' classes. Those heard were Matilda Dangelmajer, Sylvia Levine, Kevin Prendergast, Doris Halpern, Mildred Feldman, Pearl Swimmer, Joy Gordon, Joyce Aydelotte, David Jaffe, Laura King, Ruth Katz, Frances Crooke, Natalie Asen.

Rosalyn Tureck gave the first of a series of lecture-recitals on Bach and his music at the Institute on Feb. 9. Others will be given on successive Wednesday afternoons.

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VICTORY MUSICALE
in Rose Dirman's New York studio, at which $16,000 worth of War Bonds was sold. Left to right, first row, Helen Parker, Mary Louise Ainsworth; Margaret Sherman, chairman; Miss Dirman, Kim Andrews, Harriet Griffith and Beatrice Schroeder. Second row, Ethel Glenn Hier, Roxine Beard, Sally Koontz, Christine Roush, Beatrice MacCue, and Rhéa Silberta. At rear, left, Paul Berl.
(Photo by Leo J. Heffernan.)

Musical Sororities Sponsor Victory Musicale

At a Victory Musicale sponsored by Delta Omicron, Phi Beta, Sigma Alpha Iota and Mu Phi Epsilon, and held at Rose Dirman's New York studio on Feb. 7, artists from the four music and drama sororities gave a concert, the purchase of war bonds being required for admittance and sale of $16,000 worth of these resulted. This program was one of many given in 234 chapters of these national organizations in colleges and by alumnae groups in many states. The artists participating were Harriet Griffith, violinist, Sigma Alpha Iota; Ethel Glenn Hier, composer-pianist, Delta Omicron; Beatrice Schroeder, harpist, Phi Beta; Rose Dirman, soprano, Mu Phi Epsilon; Rhea Silberta, composer, and Paul Berl, guest accompanist.

The committee arranging the program included Margaret Sherman, chairman; Ruth Bradley, Helen Parker Ford, Mary Louise Ainsworth, Gertrude Otto, Gladys Shafer, Nora Spencer, Ruth Reynolds, Thelma Jerguson, Kim Andrews, Marian Lindsay, and the four New York presidents of the national sororities, Sally Koontz, Phi Beta; Beatrice MacCue, Mu Phi Epsilon; Roxine Beard, Delta Omicron; and Christine Roush, Sigma Alpha Iota.

Artists for Haarlem Society

At the fourth morning musicale of the season by the Haarlem Philharmonic Society of New York, Mrs. Luther Cleaveland Bisselle, president, in the grand ballroom of the Waldorf-Astoria, Feb. 24, the artists to be heard will be Charles Kullman, tenor of the Metropolitan, and Florence Kirk, soprano of the New Opera Company.

MINNEAPOLIS

By EARLE G. KILLEEN

No symphony concerts are being heard here this month, as the orchestra is making its 28th mid-winter tour, which covers cities in thirteen states and Canada, and will not be heard here until March 10.

The eleventh subscription concert, Jan. 14, was devoted entirely to orchestral works: Bach's Brandenburg Concerto No. 3, Beethoven's Symphony No. 6, Ravel's Pavane for a Dead Infanta, the Perpetuum Mobile by Weber-Szell and Milhaud's Suite Provençale. The symphony was rather subdued until the storm in the Pastoral, which approached tornado proportions, and then the Milhaud suite was overwhelmed with unrestrained brass. Mitropoulos reverted somewhat to taking rhythmic figures apart, but was compelling and forceful as usual.

The week of Jan. 16 took a strong operatic turn: The University Artists Course presented The Bat by the Philadelphia Opera Co. in Northrop Auditorium on Jan. 19. The Minneapolis Symphony gave an all-Wagner program with Helen Traubel as soloist on Jan. 21, and the same evening the San Carlo Opera Co. sang Verdi's Aida at the Lyceum Theater and followed it the next day with Faust and Traviata.

Be it noted that all five performances were before capacity audiences. The lively tempo and youthful freshness of The Bat met with enthusiastic response from the overture to the last curtain.

Mitropoulos was solemnly slow in much of the Wagner program, one thought, particularly in the Tannhäuser overture, the prelude to Lohengrin, and the prelude and Isolde's Liebestod. The excerpts from Götterdämemrung rang with more authority and dramatic decision, particularly the closing scene, in which Traubel was superb, thrilling.

The San Carlo Company gave three performances here, two of which were excellent, and the third not up to the Gallo standard.

Rubinstein with Symphony

The thirteenth subscription concert of the Minneapolis Symphony, Jan. 28, was an S.R.O. affair with Artur Rubinstein playing the Grieg Piano Concerto, and the orchestra under Mitropoulos doing the overture In Autumn by Grieg, three Spanish Tone Pictures by Albeniz-Arbos and the Gershwin-Bennett symphonic picture, Porgy and Bess. Rubinstein evoked the kind of enthusiasm that brought him back to the stage again and again and would not abate even though two encores were played. Mitropoulos appears to pass through cycles, the present one being the brass cycle, there being a blaring example of metal priorities especially in the Spanish numbers. The concert was received with unusual and continued applause.

Minneapolis Forces Visiting Canada and South

The 28th annual mid-winter tour of the Minneapolis Symphony concludes on March 5 in La Crosse, Wis. The tour opened on Jan. 30 in the Chicago Civic Opera House. During February, Conductor Dimitri Mitropoulos and his musicians are fulfilling 24 engagements, from Jacksonville, Fla., to Quebec, Can. The ensemble is being heard for the first time in Montreal, Quebec, and Augusta, Ga.

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